

THE SCHOOL REVIEW

A JOURNAL OF SECONDARY EDUCATION

VOLUME VI
NUMBER 7

SEPTEMBER, 1898

WHOLE
NUMBER 57

HOW TO MAKE THE STUDY OF LITERATURE INTERESTING¹

PLEASE understand from the outset that the question is not by any means, how to *enforce* the study of literature. Such a question would be, in reality, no question at all. Any teacher inured to the habit of demanding and securing obedience may require the reading of this and that, may examine in writing or orally, and may mark the quality of the answers. To such a procedure the college requirements in English offer special temptation. But the more enforcement, the less interest. The teacher who is debarred the privilege of choosing the thing that will interest, but is compelled to consult catalogues to see what he must put his classes through, is hampered from the start and is reduced to doing the best he can.

This word *interest* was always in daily use in education, even before the study of Herbart came into vogue and gave to the conception of "many-sided interest" a fresh sanction. During the Herbart season we heard it perpetually. It was a term we could all understand, when much of the philosophy called Herbartian beclouded and teased our minds. Perhaps this word did more to win adherents to this philosophy than any formal principle which the philosophy had to announce. But Herbartianism went out of vogue, had its day, like all the enthusiasms that lift us now and then above our normal level.

¹Read before the Friends' Teachers' Association, in Philadelphia, February 5, 1898.

The scourge of the Herbartian philosophy was wielded by thinkers of other schools who charged it with failure to recognize the will. This reaction in favor of a system in which the will played a prominent part was caught by many who entertained it with an excess of zeal. Cultivation of the will being now the main thing, it followed that those studies which pupils least affect by nature are the ones through which they must most be pushed; and even that those studies to which they are led by natural inclination must be brought under a methodic that should go counter to their mental grain.

With the decline of the Herbartian pedagogy, declined also the general estimate of interest, both the idea and the school procedures to which it led. The old conception of Latin, Greek and mathematics as the great staple of juvenile discipline always comes to the front when the importance of the training of the will grows large in pedagogical theorizing. Nothing else equals these old disciplines in remoteness from all relation to actual life in church, society and state. No suspicion of utility can possibly vitiate their cultural value. The only forward looking to which they tempt the schoolboy is the prospect of examination. No other drawings from without, no anticipations of pleasurable literary communings in the future, no wellings of love and wonder from within, interfere with the plain enforcement of scholastic line and rule.

The classical preparatory teacher, if he thinks of his Latin and Greek texts as anything more than matter prescribed for examination, thinks of them as materials for training, and leaves it to the college professor to treat them as portions of literature. Old prepossessions and old superstitions always concede to Latin and Greek the primacy among the studies of a set course. These studies dominate ambitions, and become the determinants of scholarship. They offer their own method, as a ready-made article, to the modern elements with which the course has been enriched. Some of the modern elements, as, for instance, the mechanic arts, and, generally speaking, the banausic matters that will creep into education in spite of the contempt felt for them by the humanists, have so little relation to scholarship

pure and simple, that the classicists cannot come at them and show them how to proceed. But the modern languages are obviously akin to the ancient; and so the preparatory French and German, in spite of Sauveur and the other devotees of naturalism, are still very much like preparatory Latin and Greek, and are taught with very much the same efficiency as regards mastery and insight.

When English began to be important enough to place its name in programmes and to command respect as a branch of learning, English also was found fit for naturalization in the humanistic state. Thus it came to pass that English was brought within the generally prevalent conception of a disciplinary gymnastic, and English literature came to be treated like the ancient literatures, rather with the view of sharpening critical wits than of awakening love and admiration. As ancient texts had to be annotated by the profoundest scholars before they could be imposed as tasks on juvenile minds, so modern texts are universally annotated, not because there is any inherent necessity that they should be so treated, but because we are all thoroughly used to annotation.

Dependence on notes is a modern pedagogical vice, one of the sequelae of the great pedagogical disease of examinationism. No one, youth or adult, ever read with abandon, with relish, with eager curiosity, a book or a story or a poem plus a body of notes. A young person has to be made ready for an examination; time is precious; a definite allotment of reading must be accomplished, and provision made for answering sundry questions. The situation is wholly unnatural and factitious. Nobody ever reads in this way except boys and girls under scholastic compulsion. Nobody ever remembers such reading with any emotion except horror. Fortunate the youth whom such procedures do not permanently alienate from the pursuit of good literature!

Fitting for college in English literature introduces into the task of the English teacher insuperable difficulties. The greater mass of secondary pupils, who have no ambitions involving entrance examinations, offer us a free field. In the interests of these we may solve and elaborate our theories. Let us consider

how these pupils, not destined for examination, may profit best, during their years of adolescence, by the instruction we may give them in the literature of their native language. An attempt is making to unify the entire English work of the secondary schools by bringing it all within the forms of the college requirements. These forms have the advantage of being clearly outlined, being in fact mechanical prescriptions; and the non-preparatory methods have the disadvantage that they are not at all a prescription imposed *ab extra*, but an evolution which is not, and never will be, final and complete, and which is perpetually evolving out of existing needs and conditions. I do not know that non-preparatory English teachers have ever appointed committees to consider purely and simply, *i. e.*, without taking any thought whatever for impending examinations, the real, vital questions of literature teaching. These questions teachers are left to solve each for himself. The condition is altogether natural and wholesome. To level all English teaching under the college forms would tend to check investigation, to lessen the feeling of responsibility, to restrict freedom in adapting means to ends. The genuine teacher's desire is to order his work so as to produce in the largest possible measure genuine results of culture. The preparatory teacher's desire is to meet the demands of an examination. The incompatibility is irreconcilable.

Let me be regarded as attempting to make a contribution to the pedagogy of English literature—to discuss its real, natural questions, not its artificial ones.

The fundamental questions of the subject are of course,—what is literature, and why do we teach it in our schools.

English literature we may briefly and provisionally define as that body of writings, couched in forms that please by virtue of beauty, grace, or strength, in which the race has expressed its religious, its emotional, and its intellectual vicissitudes. History, in its narrower sense—for in its wider meaning it includes everything that has been said or done on this planet—records, sometimes in dry chronicle and sometimes in story touched with emotion, the institutional vicissitudes through which the race has passed, and explains how we came to be the nation that we

are, how we came to have the government under which we live, and the civilization that we enjoy. History has to include literature and record its achievements; but literature has its own standing for the reason that it acknowledges fealty to the imagination, and seeks for beauty, while history is science, seeks for fact, and criticises speech as announcing what actually happened.

Now we shall agree that the ideal function of education, as distinguished from its utilitarian aims, is to bring the individual soul as fully as possible into intelligent relation with the life of the race. In truth, education may be well defined as the effort which each generation makes to qualify its successor to administer the inheritance which this successor is about to receive. The really great and unanswerable argument for the study of Latin and Greek is not the argument of mental discipline—for disciplinary materials are numerous—but the consideration of the historical value of these languages as reflecting an important stage in the development of humanity. Every self-respecting man is interested in his ancestors. He treasures heirlooms. He is eager to know what sort of men and women his progenitors were. He asks about their employments, their houses, their religion, their education. He attends the church which his ancestors founded, and never becomes so much an agnostic as not to honor the Bible which they believed. As he reads the old Bible, so he reads also the old books in which his ancestors found their solace, their amusement—on which they trained their minds for argument on affairs of church and state—in which they found satisfaction of their love of beauty. We cannot easily fill our houses with the dear old bric-a-brac. But the old books, ever old, are also ever new, and are always with us. The generous-minded youth, whose education has not been in vain, applies his first earnings to the purchase of a Shakespeare, a Milton, a Pope, a Johnson, a Cowper, a Wordsworth. The spiritual traits of his forefathers were determined very largely by these writers, and the strain has been transmitted to him. He was born a lover of his native classics. It is for education to develop this noble strain. Where these ancestral influences

do not exist at all, the task of education is more elementary and more difficult, but by no means is it hopeless.

If, therefore, you go with me in thus viewing literature as the main link that binds the present spiritually with the past; and if you accept the thesis that education chiefly aims to unfold in the individual the consciousness of his relations to all humanity and to all human achievements, you perceive at once the kind of purpose with which literature must be taught. Surely it must not be taught as those things are from which youth are glad to be forever emancipated when school days are over. Surely it must not be made a task of memory, a procedure which guarantees with absolute certainty that it shall not be remembered. It must not be taught as an opportunity for criticism, to illustrate rhetoric or to develop mental acumen. The teacher's purpose in literature must ever be to awaken love for his subject, to make the study pleasing and memorable, to plant seeds of good desires in soil which he has made good by wise husbandry.

Grant this principle as fundamental to the teaching of literature, and we see at once how it affects certain methods deeply imbedded in the pedagogic consciousness. In the first place, it prohibits formal examinations. Observe, I say, *formal examinations*; by which expression I mean examinations simultaneous and identical for masses of pupils, and intended to determine class rank, or perhaps promotion from class to class. Such examinations as these are inconsistent with real, spontaneous interest in any subject. Examination in the large sense—not the scholastic, technical one—is, of course, a main function of all teaching. Every pupil speaks and writes, furnishing thereby uncounted indications of his mental state. These the teacher perpetually notes. He watches for signs of lassitude, of flagging interest. He seeks to know something of the pupil's domestic environment, of his mental and physical habits. He comes to know the pupil so well that he cannot possibly come to know him better by the formality of a set examination.

But if anyone claims utility for the formal examination on the ground that it spurs the pupil to effort, I answer that the effort to which such examination stirs the pupil is merely an effort to

remember points, few in number, for a limited time, and that this time once passed, oblivion and neglect at once supervene, by a reaction as violent as the preceding strain has been intense. I am impressed more and more by this psychical fact, as I observe the work of schools and colleges that bend their energies to the maintenance of a rigid system of examinations. Action and reaction are equal. The tension of mind caused by the approach of the examination time is suddenly loosed when the examination is over and the marks are made known. Then follows the reaction, which, of course, is indifference; and indifference, the *acedia* of the seven deadly sins of the mediæval church, being mere deadness, has no natural and necessary reaction, but abides and enters into the character, killing aspiration, zeal, faith. I am not theorizing. Not to connect with their methods the indifference so notably characteristic of certain institutions of the higher education is impossible. This indifference is not natural to youth; it would seem indeed to be a vice that should find its victims among the old, the sluggish-minded, who know the vanity of human hopes, and look cynically upon young men's ambitions. But a régime of examinations is capable of engendering it even in pubescent youth, elastic as we know the spirits of youth to be, unquenchable as seems to us the fire of youthful hope.

Hence I say, omit the formal examination from the scheme of work in literature; and having thus cleared the ground for reasonable procedures, plan such methods as shall enlist the pupil's volition by stirring his emotional nature and making his reading of books and his learning about writers a pleasure and a recreation. We must remember, as a fact of primary importance to our planning, that every poet, every writer of essay, sermon, tract, or story, wrote for the purpose of pleasing, or instructing, or persuading his generation. Writings continue to be read, are read because they still continue to please, to instruct, to persuade. Therefore we have no right to thwart the great intent of literature by causing it to do anything else than that which its writers meant it should do. Above all things, we must make the study of literature pleasing; and literature that we cannot make

pleasing, either because of defects in our taste or knowledge, or because of our pupil's immaturity, we must let alone.

But in considering whether a masterpiece of literature is within our pupil's power of appreciation, we are apt to make a fatal mistake. The old demon of thoroughness lays his hand on us, and forthwith we expect the pupil to learn about a piece everything that can be known, to analyze it, paraphrase it, and, if it is verse, to prose it and make it ugly. No naïf reader ever analyzes or paraphrases; and children, even in secondary schools, are naïf readers. The natural recalcitrancy of their minds, for which they are not responsible, against analysis of beautiful and impressive wholes, makes them, to an unskillful pedagogy, seem culpably ignorant and delinquent. Many a child has picked up in the home library a Shakespeare, a Milton, a Bunyan, and has become absorbed with admiration, and, I will say, with appreciation, of the great literature. These children, you must observe, had no recitations to prepare for. Many things they did not understand. A naïf reader slides over such things with perfect ease, and not understanding them at first, comes to understand them at last, in the natural way, finding them *in situ*, and then finding them again and again. A student of Latin or Greek is spurred by his teacher to leave no minutest point unmastered. Therefore we find even bright youth looking up the same word fifty times. If our aim is to get up portions of text so as to answer questions of detail, whether verbal, or grammatical, or rhetorical, of course the great classics are immensely difficult, and far beyond the reach of children; but if our aim is simply to have the classic texts read with feeling, then, at least in selection, no epic or drama or lyric is forbidden our choice. Only extensive reading of good literature brings any person acquainted with the literary forms, the literary diction, the literary allusions, the references to history. Nothing is learned from notes in such sort as to become a permanent possession. A note usually tides over the immediate difficulty, and will have to be repeated when the same difficulty occurs a second time; but a difficulty occurring a second, a third time, often ceases to be a difficulty. The note was otiose. It enabled

the teacher to ask a pointed question and expect a pointed answer. But this was of no value. We must learn to let pupils mull over things. The young reader is again and again delighted and exultant to find today's reading explained by the reading of yesterday, of last week, last month, last year. A note telling him of the delicious associations that old classical scholars find in Milton, with Homer, with Virgil, with Dante, does him no good. He has no business with any associations but his own; and even the child of ten years has literary associations of his own. Mother Goose and the fairy tales are perpetually recurring. Robinson Crusoe, the man Friday, the footprint on the shore still point many a moral and adorn many a tale.

The first duty of the teacher of literature is, therefore, to see that his pupils have abundant opportunities to read good books. Reading must begin early and must never cease. There is no central theory or doctrine of literature that may be mastered in a year or a term of a school course. The essential thing to aim at is the acquisition of a store of memorable reading. The teacher must know what the good books are, and must perpetually watch to assure himself that the books he recommends are really taking vital hold on minds. The danger to be dreaded is that reading grow perfunctory, a task done to please the teacher, not spontaneous, not impelled by inner motive. The teacher advises, stimulates, questions in the conversational manner, reproves in private, dissuades, allows for the languors and fallow times of nature, never marks, never scolds. This is a business that cannot be gauged and measured.

You will have perceived that what I have said implies out-of-school reading rather than the collective or gregarious reading that can be done in the class room. The class reading has its due function, as we shall presently see. But the cumulative, fruitful reading that brings gradual familiarity with great writings must be silent reading, done by each pupil for himself, in the solitude of the study-room or by the domestic hearth. As I contemplate the teacher as a literary mentor, I have, of course, to think of him, or her, as a person who knows books, and whose taste has been cultivated by familiarity with the best

I contemplate also easy access to books—a condition which the modern world is coming to realize. The literature teacher, gaining experience, will gradually come to know good books, good extracts, good poems. He will learn how to excerpt strong and pithy passages. He will not recommend the unabridged volume of Wordsworth, but will know what poems to recommend by title. He will not put into his pupil's hands a volume of Newman's sermons, but will direct attention to some one sermon, or to two. Thus the literature teacher must, step by step, make his own anthology. He becomes valuable just in proportion to the wisdom, the taste, the honesty of purpose, which he puts into the building up of his collection. He will have struck out of it any book, however dear to himself, that he finds has not, among his pupils, year after year, a genuine constituency; or he will keep it in reserve against the happy time when some Sunday child shall appear in his flock, bringing, perhaps from a home of culture, a larger readiness of appreciation of the good things of literature.

I insist on this—that the teacher wields a far greater influence as adviser than he possibly can as mere drillmaster. It happens sometimes that a boy or girl has found an adviser, and is reading largely quite without relation to the school and its doings. But it is right to assume that, unless the teacher advises, the average youth will read quite at random, and will be attracted by taking titles. What have you read? what are you reading now? what book, of all you have read, do you like best? why did you not like this or that? These questions are of course asked in private. They constitute the veritable examination in literature. The answers to them reveal the workings of minds, the development of tastes. The answers given in the technical examinations reveal nothing but the data remembered up to that time. The private questions give you the basis for further reasonable procedures. The technical questions give you the basis for marks—marks, the bane of our school practice.

On no account will you adopt the ascetic notion that a book once begun must be read through to the end, or must be finished

at once, before anything else is begun. An author who does not hold his reader by his own power of interesting has no business to insist that readers shall stick to him by an effort of their will. All reading done from a sense of duty, without the participation of the emotions, is for a child worthless. The mature student of literature conceives that he must, for purposes of scholarship, read his Goldsmith, his Scott, his Johnson, his Wordsworth entire; but for the juvenile student of literature our sole function is to secure that he have lasting memories that are pleasing and a fair modicum of knowledge of Goldsmith, of Scott, of Johnson, of Wordsworth.

I cannot, of course, leave this part of my subject without a word as to the reading of fiction. Let us note that all our poetic literature is fiction, from Chaucer to Tennyson. Plato, you know, objected to poetry in the education of youth for the reason that it is fiction. But the world has never given heed to Plato in this matter, as indeed it could not, human nature being what it is. The Italian De Gubernatis recently prepared an edition of the *Divine Comedy* for his son, a child of twelve. I wish I had space to quote to you his preface, addressed to this little boy. De Gubernatis appears to us to have done nothing strange in setting his son to the reading of Dante. Plato is the one whose educational philosophy seems strange. The Greek child was brought up on Homer. Every well-born Anglo-Saxon child knows his Romeo and Juliet, his Shylock and Portia. The Italians at work on our railroads are said to recognize with joy when they hear it the Dantean verse. The poets of every race have sunk deep into the consciousness of the people. No other secular influence is comparable to that of the old poets. This is simply a fact of human nature; we must make our account with it as teachers of literature.

Today's poetry seems trivial. The natural eagerness of humanity to idealize life with something better than the actual facts has broken away from the trammels of verse, and has adopted the easier vehicle of prose. We are immersed in a sea of novels; we are a generation of novel readers. No student or teacher of literature can ignore this momentous fact of modern

life. Emerson, you know, read his Plato clandestinely, under his desk at school. But the average boy or girl today will read a story. To all ages the attraction of stories is irresistible. Every child will get at stories somehow. Macaulay tells us how the Catholic church uses for its advantage those primal and ineradicable impulses of humanity which the sects, to their detriment, insist on trying to repress. So must we to the aggrandizement of our influence, use and guide the novel-reading tendency, accepting as an ultimate psychic truth the principle that the appetite for fiction is natural, and that, consequently, its satisfaction in due measure is reasonable. Because I read the fiction of Homer, Virgil, Shakespeare, shall I reprove my girls for reading the fiction of Ben Hur? Myself a novel reader of the very poorest sort, I observe with interest that my brethren and sisters in the English-teaching corps, are by no means all such as I, and so I gladly leave to them to tell me what recent fiction to put in the index expurgatorius, and what into my anthology. My principle is, to guide, not to forbid; to dissuade from novel reading, not by condemnation, but by persuading to better things.

Certain portions of literature are of special value in education for the reason that they are basic, that they explain a great many things in later literature. Shakespeare's phrase percolates through all subsequent writing. So does that of Milton, of Pope, of Gray, of Burns. Familiarity with Shakespeare and Bacon is a good education in literature. Boswell's *Life of Johnson* is one of the great text-books of literature. Macaulay, who had read everything, seems to have had the art of remembering everything he had read. Hence his essays have a great stimulating, provoking power, and form another great text-book of literature. The modern manuals are useful only so far as they beget desire to go to originals. A communicated fact or opinion about Dryden or Swift is of no use to a youth who gets therefrom no incentive to look up Dryden and Swift. Modern essayists have taken with zeal to writing about the old authors, and some of this writing is excellent as criticism. But the knowledge which criticism imparts to a young student is

necessarily second-hand knowledge, and had better be left alone.

But what are we to do with literature in the class hour—the hour, as it is usually called, of recitation? Here we have a considerable group of pupils, to all of whom we must speak at once, or, if we speak to one, it must be in the hearing of all. The opportunity is here presented for telling interesting facts of literature, for setting forth something of the lives of the writers, for arranging them chronologically, for placing them in their historical setting, for telling what anecdotes we know about them, for reading the beautiful tributes paid by the later writers to the older ones—for doing anything, in short, that shall glorify and exalt the makers of our literature. If this sounds like recommending the practice of lecturing, please understand that formal lecturing is far from my thought. The teacher must speak from a full mind, in the conversational tone. Above all things, he must not exact attention. Pupils are docile, and if you say, pay attention, they will take the attentive attitude; but the attention they seem to give is only a sham. No child can give real attention in response to a demand for it; no child can withhold attention when his curiosity is roused. If you cannot rouse his curiosity, you can get from him only a simulacrum of attention. The young men and women who give evenings to the clubs of needy, uncared-for boys and girls gathered in the college settlements in the large cities, soon learn what attention is and how it is to be secured. The boys brought in from the streets are not docile; they give no sham attention. They bring in with them all their fierce turbulence and coarse insolence. Call imperiously for attention, and you are laughed at. But they can be caught, though it puts the young gentlemen and ladies to their wit's end to accomplish this result. The simple fact is, they must be interested, or the college settlement is at once unsettled. Every teacher should take a course of college-settlement work, for teaching here has to be done on the bed-rock of reality. The spurious attention which the child habituated to school gives when his mind remains listless and wandering looks so orderly and quiet that it is often accepted by

untrained school officials as a satisfactory state of things. An ancient time when pupils contended with their teachers for the mastery, and when he was the successful teacher who kept the school still, bequeaths to us this immense respect for bare order, uniformity of movement, the outward show of control. Understand, I do not speak disrespectfully of external order; and understand also that this orderliness is not teaching, but only the groundwork, the preparation for teaching. The really interesting thing to look for in a school is the teaching; the order may be presupposed.

Now, the best way for the teacher to communicate to his pupils the lore of literature is to do it in the conversational way. I am constantly surprised to see teachers assigning lessons from a manual—a procedure which seems to aim at quelling curiosity in advance. A melancholy spectacle to me is an array of identically prepared pupils, each of whom is to deliver to all the rest what they all know already. Why not let the entire class come expectant and curious? Who will give me the philosophical justification of a method that frowns upon curiosity? You must be very exacting, not upon your pupils, but upon yourself. When attention flags, you must change your tactics. You must be full of resources. One excellent thing you may do is to read to the class something that will be good for them to hear.

And now arises the question: Can you read with expression? The first condition of success in literature teaching is that the teacher know his subject intimately and be ever engaged in coming to know it better; but the second condition is quite as cogent; it is that the literature teacher have a trained voice, capable of modulation, and an understanding of the wonderful possibilities that lie within the compass of the reader's art. The teacher who can read effectively has it in his power to recommend beautiful literature by simple reading. His advice will be supplemented by his example. In truth, his example will be far more persuasive than his exhortation. All important is it that young persons grow up with a love of good books, of the great poetry of the race. Let them enjoy that purest of sen-

suous pleasures—that pleasure which is indeed the gratification of a sense, but which, of all such gratifications, is the most mingled with spiritual elements, the delight of listening to speech that interprets their best thoughts and enkindles their highest emotions. Through the ear the soul is reached by the gentle influences that soften obdurate natures and make them susceptible of the admonitions of religion.

The bantling among the objects of scholastic training is the speaking voice. We neglect the culture of vocal expression, and we neglect the culture of the ear. We make neither effective readers nor appreciative listeners. We give our energies to composition, to the correct management of the pen, as if the pen were the great and fundamental organ of utterance. The reason of this anomaly is, of course, that pen-work is examinable, goes on record, can be lithographed and shown in limitless copies. Students can read aloud, but one at a time, and the critics must all be present at the moment. If only some Harvard committee on English would set up a phonograph and let the young gentlemen read into it! This would give us a far better conception of the collegiate taste, the collegiate appreciation of literature, than can possibly be afforded by written exercises. The truth is, the voice in reading is the only absolute gauge of culture. The singing voice reveals but little of the contents of minds. Various singers of the same song make pretty much the same impression; or, if they vary in their performance, it is mostly in technique, in matters appreciable only by trained judges; the singers make no revelation of intelligence, sympathy, appreciation. Various readers of the song, on the other hand, make as many different impressions. Technique now becomes quite subordinate. The sympathetic reader has a sympathetic way of reading. Coldness towards a piece of poetry cannot possibly disguise itself in the act of reading; nor can warmth of feeling either disguise itself there. The voice is a perfect index to the mental attitude of the reader towards the piece he reads. If he consciously or unconsciously reads for effect, his voice betrays him. If he attempts a flight beyond his intelligence, here, too, his voice utterly gives him away. You cannot conceive a flat,

unraised spirit delivering with due elevation the prologues of Henry V. No more can a shallow, untrained mind express the delicate humor of Addison, or Goldsmith, or Irving. When you have talked with a youth, and heard him read, the ceremony of written examination in literature becomes idle.

Of course I am to be understood as leaving out of the account the *timbre* of the voice—a thing too personal, too racial, too organic, to be much under the control of the individual—and also the vocal bewilderments that belong to the period of puberty. What I wish to affirm is that in vocal culture the range of the will is much greater than is usually believed, and that a wisely ordered education will bethink itself of the truth that here is a genuinely cultivable province of the spiritual nature which must not be left untilled. I cannot conceive a good teacher of literature who does not try his best to read well and to inspire his pupils also with a desire to read well.

All beautiful literature depends for its beauty as much upon its form as upon its content. Noble conceptions set forth in impressive phrase, idealized by the mystery of rhythm and measure, this it is that constitutes great and memorable literature. And the arbiter of literary form is solely the ear. The primeval poets thought of man as a listener. The listening ear caught the cadence, the artistic succession of longs and shorts, the swing and lilt of the verse. The modern man reads with his eye, needing the intervention of no rhapsode. But consider that the silent reader, with his inner ear, ever listens. The cultivated reader enjoys the melody of verse as much as if he had an interpreter to speak with audible voice to his sense. It is impossible to read verse with the eye, with the intellect, alone: the inner ear listens to its movement, and perceives how it sounds. The great, the lasting, the impressive quality of verse is settled by the verdict of the ear. As we cannot close the organ of hearing to the sounds of the external world, so we cannot close the inner ear to the rhythmic harmonies of language that we read in silence with the eye. He only can love literature to whom it sounds beautiful.

As teachers, therefore, we must aim to train the ear. We

must secure our pupils against the danger of scanning "with Midas' ears, committing short and long." Peculiarly maladroit, lamentably ill-educated is he who reads verse as prose, thinking solely of the syntax. If our youth are to acquire respect for English literature, they must be accustomed to hearing it well pronounced; they must have acquired an ear for fine hearing and a voice for fine speaking. We must seek to train their ear by addressing it again and again in tones that by their just modulations shall render and interpret the beauty, the nobility, of the great literature. Quite simply, we must be good readers and know how to make good readers.

Let me say, in conclusion, that apart from the negations on which I have insisted, the secret of success in teaching literature depends, first, on the possession of a considerable acquaintance with literature, and, secondly, on the ability to render the great passages lovingly and impressively with the voice. Both intellectually and æsthetically, the teacher must be an accomplished person.

SAMUEL THURBER

ENGLISH COMPOSITION IN THE HIGH SCHOOL

ALL teachers who are interested in the subject of English composition are under obligation to Mr. George Bainton, who, when called upon to address a company of young men upon the art of composition and of effective public speech, happily bethought himself to ask a number of the leading writers of the day how they learned to write.

Among something like 150 replies to his inquiry, came answers from the historians, Lecky and Bryce; the teachers, Blackie, Boyesen, and Minto; the poets, Holmes, Lowell, Andrew Lang; the peerless editor, George William Curtis; and the world-renowned divine, Phillips Brooks.

The inspiring thing about the compilation of these answers is, that instead of a conflict of views leaving the subject in a cloud of mist and uncertainty, there is such a consensus of opinion that the gist of the thought, running through 350 pages of a very interesting book, might almost be condensed into a single page. The unanimity of agreement is so refreshing, indeed, that a few quotations, taken almost at random, will be excusable, I am sure.

"To write well is to think well," says Ernest Renan; "there is no art of style distinct from the culture of the mind. . . . Thus good training of the mind is the only school of style. Wanting that you have merely rhetoric and bad taste." F. W. Newman, brother of the famous cardinal, quite in accord with Renan's thought, uses practically the same language. "Good composition," he says, "depends on the total culture of the mind, and cannot be taught as a separate art." Then calling attention to a few elementary principles, he adds: "No one will write well who has to make a study of such matters when he sits down to write. All must previously have become an ingrained habit, *perhaps without his being aware of it.*"¹

¹ The italics are my own.

John Stuart Blackie contributes his testimony: "I never made any special study of style, and whatever virtue I may have in this way grew up as my mind grew, *unconsciously*." George William Curtis adds this remarkable statement: "Rhetoric or composition I have never studied. Whatever my style of writing may be it is the result of natural selection, and not of special design." Mr. Curtis then names a long list of authors who interested him deeply in his youth, furnishing models; and says that in addition to this reading, his long connection with the press, the necessity of making his thought intelligible and clear in short space, was probably the best training he could have had. And finally James Russell Lowell adds a word in similar strain: "I am inclined to think," he writes, "that a man's style is born with him;" and then, apart from this innate literary sense, he attributes whatever excellence he may have acquired in writing to the constant practice afforded by twenty years of lecturing in Harvard University.

Indeed, a noteworthy fact is, that all these men speak not of rules and principles, but of lists of books, favorite authors, who interested them, stimulated them, set them at work with high hope and earnest endeavor, pen in hand. "Cultivate the mind," they say, "have commerce with the best in literature, not for the sake of imitation, but to give tone to style; practice constantly, write from your personal thought and feeling, without affectation, simply, directly," "striving," as Howells puts it, "to get the grit of compact, clear truth, if possible, informal and direct."

Such are the answers of leading writers in reply to the question, "how did you learn to write?"

And their answers have intimate connection with the English composition of our high schools. More and more, we believe, teachers will come to an agreement upon a few plain pedagogical principles. Young people do not learn to write well by trying to apply the rules of any text-book to their writing, but *unconsciously* rather. Good writing, like good speech, must become a matter of habit, a sort of second nature; it is to be acquired only by having good models in reading; by long con-

tinued practice upon subjects that interest the writer; and finally by the kindly, encouraging, and authoritative criticism of an efficient corps of teachers.

We were amused recently in looking over the preface to one of the many publications upon how to teach literature, to read that the author, by his newly-discovered method, had radically altered the style of his students in a few weeks. Those who wrote in a lumbering, awkward fashion, began in a short time, he testifies, to express themselves in strong, clear phrases. Our pedagogue has probably not borne false witness, but he has certainly deceived himself. This radical alteration of the style of a student in a few weeks, this *speedy* transformation of lumbering, awkward expression into strength and clearness by some original method, or by any method whatsoever—this is pure pedagogical fallacy. "Would you learn to speak effectively," says Daniel Webster; "Converse, *converse*, CONVERSE, with living men, face to face, and mind to mind." Would our young people learn to express themselves effectively upon the written page, let them write, and write, and write, persistently, month by month, throughout their high-school course. There is no notion we need to get rid of more than the false notion that good English writing is to be acquired in the rhetoric class in a single term or semester. Perhaps we should gain something by declaring that English composition is best taught *by not teaching it at all*, that is by not having any distinctive course to which pupils are sent to *learn* composition, and which they are expected to complete as they complete algebra or physics.

The necessity of unwearied practice, month by month throughout the high-school course, suggests to no one's mind, we trust, a tedious, routine task-work. Indeed, we believe that the first thing to be done is to make composition a pleasant exercise, to take out of it completely the deep and widespread feeling that it is a laborious grind. Can it not be made delightful? Can it not become one of the enjoyments of school life? If not, there is small hope of the improvement in writing which the public schools, the country over, are earnestly looking for.

Mr. Whipple tells a good story of his boyhood in the public schools of New England. Remarking upon the general dread of composition, upon its falseness of tone, upon the fact that the boys wrote not what they thought, but what it was thought they ought to think, he comments upon the character of the themes chosen for their juvenile efforts. Moral virtues and vices were the subjects their young minds grappled with, and they usually came to agree with the conclusions announced by the greatest moralists of the world, Socrates, Plato, Cicero, Seneca, etc. They used to begin every composition with the proposition that such and such a virtue "is one of the greatest blessings we enjoy," and this triumph of accurate statement, he remarks, was not discovered by the teacher to be purely mechanical until one juvenile thinker, having avarice to deal with, declared it to be "one of the greatest evils that we enjoy." Young Whipple, himself, timidly asked his teacher one day if he might select his own subject, and when allowed to do so filled several pages in the time ordinarily devoted to a quarter of a page, with an account of his being in a ship taken by a pirate, the heroic defiance he launched at the pirate captain, and the sagacity he showed in escaping the general order to "walk the plank." The composition, "though trashy enough," he says, "was so much better than any of the moral essays of the other pupils, that the teacher commanded me to read it before the whole school as an evidence of the rapid strides I had made in the art of composition."

And the story is worth telling. This tone of falseness is too frequently a quality of the compositions of our youth today. If ever any spontaneity, freshness, life, power, are to find their way into the written pages of our high-school boys and girls, it will be when they write upon subjects in which they take a natural and lively interest, subjects suggested by their environment, their experiences, their investigations, their imagination, their reading,—subjects, finally, upon which they have grown more or less eager to express their thoughts. The primary requisite to effective expression of a thought is to have a thought that you want very much to express. In proportion to one's interest

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in it and his desire to express it, will be his disappointment at not getting it clearly before the minds of others.

It is the business, therefore, of the entire corps of high-school teachers, not to leave it to the teacher of English or to some text-book on rhetoric to suggest themes upon which the young people write, but to study sympathetically all phases of their fresh and enthusiastic young lives, and then to connect their writing with their interests and experiences. They are grouped about your rooms from day to day, talking with delightful freedom and raciness upon a great variety of themes, their faces lighting up with the vivacity and enthusiasm of youth. Must all this bright exuberance of hope and fancy and aspiration vanish like a dream when the pen is taken in hand? Or may something of its delightful quality be transcribed from time to time in a few neatly written paragraphs?

The best oration we have had in recent years at the State Normal College was written upon the old and threadbare theme of the annexation of Canada. A vigorous and athletic young fellow with little talent for writing, with a keen mind and an excellent record in science and mathematics was appointed to write a commencement speech. He came to me for a subject. "Subject," I said, "how do I know what you can write about? You have never been in my classes, I do not know you. What are you interested in? How have you touched human life thus far? Where were you brought up? Sit down and tell me about yourself. You have a rare opportunity, a thousand of the best people in the state will make up your audience; haven't you something that you should very much like to say to them?" And then he told me that his boyhood and early manhood had been spent in Canada, that at twenty-five years of age he was not yet a naturalized American citizen, that loving Canada still, he had pushed over into our civilization to take advantage of the larger opportunities the country everywhere afforded. "Very well," I suggested, "it is an old question, but have you anything to say to a thousand American citizens upon the contrast between their opportunities and those of your youth, or the possible advantages to both countries of uniting their

interests?" The young man's face lighted up instantly. He had found a subject, he was anxious to express his thoughts upon it, and in two weeks' time he brought me a speech that with a little pruning and rearrangement, might, in the opinion of our State Board of Education and faculties, have been creditably delivered upon the floors of Congress.

I shall go on to speak of the necessity that the entire corps of high-school teachers interest themselves in getting good English writing; the teacher of science for instance, insisting upon clear reports; the teacher of mathematics upon exact statements; the teacher of history, upon good narrative and description.

The criticism should in no case be too technical, but all teachers in a high school should be competent to have oversight over composition work so far as regards the fundamental principles of good writing, unity, coherence, proportion, and emphasis.

Lastly, I shall speak of the influence of good reading upon expression of thought, if style be too ambitious a word, and then wish to give a very brief account of my experiment in our training school.

I observe that the best modern text-books on English composition lay particular stress in their prefaces upon this very matter of choosing subjects and of cultivating a cheerful readiness in all English writing. I have simply emphasized what many good high schools are already doing, I suppose. And yet how inadequate, how entirely unsatisfactory are the results thus far. If any one has read in the *Educational Review* for this month (December 1897), Professor Hill's report upon the English writing at the recent entrance examination at Harvard University, he has simply had his attention again drawn to the severe and just criticism of the results we secure in English composition in our modern high school. And we are very positive that the remedy will never be found in any so-called *course* in elementary rhetoric or composition. The conning over for any length of time of words, words, words, illustrated by short and lifeless sentences; of principles formally stated and exem-

plified in short paragraphs that the student has no interest in,—it is this that takes the very heart and life out of any genuine interest and pleasure in composition.

As I write I take down from my shelves one of a dozen rhetorics, and, opening at random to a single page, read: "I don't care for proctors now; I'm an alumnum. I don't care for proctor's now, I'm an alumnus. On examination, I found a bacteria. On examination, I found a bacterium. The study of English should be a part of every college curricula. The study of English should be a part of every college curriculum." And when the young student has gotten through the half page he is prepared, I suppose, to distinguish between, not an alumnus and an alumna, but between an alumnus and some imaginary *alumnum*, between bacteria and bacterium, curricula and curriculum, dicta and dictum; and if, with his ears humming with the *ã* and *um*, he has not been stimulated to high endeavor in all spelling and word study for the future, then is he a fit subject for the commiseration of all his friends, for one hundred and fifty odd pages of similar inspiring exercises are to form his daily diet. Do we dream, fellow-teachers, that we are to quicken in eager young minds a genuine love of the right word in the right place, and a delicate sensitiveness to accuracy of diction by any such barren, routine exercises upon long lists of isolated sentences? If so, we had better revive, as an accompaniment to our rhetoric study, *Murray's English Grammar* with its one hundred pages of rules to be committed to memory, followed by its one hundred pages of exercises in false syntax to be corrected.

We believe in the mastery of a few plain principles of composition, but we believe that any text-book of rhetoric should be largely a mere handbook of reference, and that the principles should be worked out inductively through the study of entire masterpieces in literature. And apart from the higher qualities of style; euphony, rhythm, cadence, harmony,—qualities to be acquired only through the sensitive ear cultivated by wide reading;—apart from these higher qualities, the elementary principles that lie within the profitable study of the high-school students are both few and plain. Without being too tech-

nical, let us say that every piece of English should be characterized by clearness, unity, and effectiveness; in sentence structure, paragraph structure, and in the structure of the composition as a whole.

And now our greatest need is, not for more daily theme-writing, cultivating a ready faculty with the pen in dashing off a few sentences or paragraphs, but that which the entire corps of high-school teachers should interest themselves in, the spelling, punctuation, and working out of these elementary principles in all the papers that come under their examination. We do not need a laboratory of English composition any more than we need a laboratory of good manners. The whole tone and atmosphere of the high school should be against slovenly and incorrect English, both in speech and in writing. Let the teacher in science, whose daily reading is bringing under his eye the best types of lucid English, encourage his pupils constantly to secure in their reports something of the lucidity with which they are all familiar upon the written page. Let the teacher of mathematics, in both oral and written work, insist upon a student's saying correctly and accurately just what he wishes to say. Let the teacher of history demand clear, logical statements, good narrative and description in the working out of historical topics throughout the course. Let the teacher of foreign languages not be satisfied with the sense merely in translation, let him secure rather the putting of the thought of the foreign tongue into smooth and idiomatic English. And if the teachers of science, mathematics, history, and foreign languages are not capable of doing this sort of work, they are decidedly out of place in the modern high school.

Again and again in the State Normal College we have insisted that the English which the student finds at his command when upon his feet, or with pen in hand, is the product of the training of the entire institution; and we count ourselves fortunate in having a president and faculty entirely in sympathy with this idea. If ever the habits of high-school students are to become fixed in the use of good English, it will be when this general assistance on the part of every teacher in the high school is

cheerfully and effectively rendered. To write good English for the English teacher because he is especially critical, and bad English for three or four other teachers because they will accept any sort of English,—this is like trying to reform the religious life by donning the Sunday suit and bowing the head in the pew on Sunday morning, and putting on the old clothes and a low work-a-day level of life on Monday morning.

We have left for brief, final statement, the relation between good models in reading and the attainments of excellence in writing. And just here it is that the teacher of English has his highest and most fruitful work to do. He, more fully and effectively than any other teacher, can pause over perfect models, and point out concrete illustrations not only of unity and effectiveness, but of all those emotional qualities which give to any particular style its peculiar tone and character. Brooding with his students, mind to mind, over what is sweet and beautiful and sublime in literature, there shall come to them all such a love of the mother tongue, such a gratitude for their inheritance, such an indescribable sense of the power and the beauty of the language into which they are born, that the spirit of this literary study, reacting upon their own minds, stimulating intellect and heart with high ideals, shall modify, improve, and perfect their own style of expression more effectively, perhaps, than all other sources combined. Let us repeat the thought with which we began. The men and women who are the effective writers of the day attribute their attainment very largely to their models in reading.

In Professor Hill's account of the Harvard examination, above referred to, the following brief statement is made of Evangeline's pathetic recognition of Gabriel :

"Evangeline found Gabriel in a poorhouse in Philadelphia.

"She discovered him at once from the others, although he had been changed by the fever.

"He was about gone, but she held his head on her bosom until he died, and then said, 'I thank God for His mercy.'"

The most serious trouble with this bit of English is that no adequate literary feeling for the poem itself has reacted upon the

student's mind to shape and color his expression of thought. He is evidently more possessed with the fact that he is taking an examination than he is with the spirit of the poem. Perhaps, indeed, he studied *Evangeline* mainly in reference to the Harvard examination. If ever the beauty and pathos of her lifelong devotion had touched his heart; if ever the exquisite story had charmed him as it charmed Nathaniel Hawthorne, who wished to have parts of it read to him over and over again in his last days,—if, I say, any adequate appreciation of this rare gem in our literature had ever possessed his mind, he could no more have described the sad, closing scene in such crude, unfeeling English, than he could have wilfully offended the beautiful girl herself, if, in all her youth and beauty, she had stood before him. John Burroughs has expressed a single thought concerning his own writing, quite pertinent to this particular case: "I must feel the thing first, and then I can say it; I must love the subject upon which I write, it must adhere to me, and for the time being become a part of me."

Perhaps this paper from a normal college teacher may appropriately close with an account of an experiment carried on in my own family. My thought was that a young child might be led to take pleasure in writing, and that in addition to mere correctness of form his style might be improved in no small degree by good reading, much practice in writing, and kindly, authoritative criticism. The boy was in the fourth grade, just entering upon his ninth year when the experiment began. He was a good average scholar in all subjects, I was told, not especially interested in science or mathematics, a poor speller, very careless in his form of writing, but fond of reading, and in language and composition one of the best in his grade. For two years I kept in close touch with his teachers, was acquainted with his reading and writing in school, and of course had charge of his reading and writing out of school. Once in every two or three weeks he was encouraged to choose his own subject and to bring me a short composition; not a single paragraph, but a complete bit of narrative, or description, or reproduction. My criticisms were entirely general: "In this sentence, don't you

see, there is a little break in the thought, let us put in a comma there. This sentence is longer, you have already used the comma, here is a larger break in the thought, we will use the semicolon here. That paragraph is very good, but read both paragraphs over to me. Do you see? They don't connect very well. You have done very well, indeed, but you must try to make your composition *hold together* from beginning to end. The next book you read just notice how easily the writer passes from one paragraph to another, and how they all hold together."

Among many books read at home, read with pleasure and not as a task, I note the following: Hawthorne, *Short Stories*; *Tanglewood Tales*; *Wonder Book*; Defoe's *Robinson Crusoe*; Schwatka's *Children of the Cold*; Selection, from *Æsop's Fables*; Hans Andersen's *Fairy Tales*; Hale's *Arabian Nights*; Jane Andrew's *Ten Boys*, etc.; Stories from Waverley; Burrough's *Bird and Bees*; Selections from Irving's *Sketch Book*; Coffin's *Old Times in the Colonies*; *Boys of '76*; *Building the Nation*; *Drumbeat of the Nation*; *Marching to Victory*; *Freedom Triumphant*, and *Following the Flag*. These books of Coffin's were read and re-read with great interest, as were the Leather Stocking Series of Cooper, *Deerslayer*; *Pathfinder*; *The Prairie*, and *The Last of the Mohicans*. Indeed, the child was not pressed to read any book that did not interest him. More than one book was drawn from the library and returned unread. He did not get interested in it.

The summer before the reading of Cooper he had an opportunity to visit Niagara Falls, to wander up and down the river with his parents for several days. His young imagination was overwhelmed with the grandeur of the scenery, and he read everything he could find concerning its formation and history. In the following winter, while still in the sixth grade, three years' removal from the high school, he became deeply interested in Cooper's novel. In the midst of his reading it occurred to him to write a description of Niagara Falls. The time for writing was in every respect favorable. It was not an examination; it was not writing for the sake of writing; the child was in the midst of a course of reading that gave him good models of

description, stimulated his imagination, and awakened the mood for writing. The scene to be described was one that he cherished the memory of with delight, and his writing was to be handed in to one whom he wished to please. The composition was brought to me completed before I knew that the subject had been chosen, and it is given here simply as an interesting report upon a pedagogical experiment. Unfortunately I have lost the original draft. The rewritten copy, as here given, contains two or three slight changes in connection which the boy himself made at my suggestion, a half dozen misspelled words have been corrected, perhaps three changes made in diction, and as I recall it now, none whatever in sentence structure.

NIAGARA FALLS¹

The most magnificent of all nature's wonders is the fall of Niagara. There is something grand about its foaming, dashing torrent, that neither poet nor author can describe. Its beautiful green water leaps over the great precipice, and, as it touches the rocks at its base turns into snow-white drapery. Then rising slowly, bathing the tempestuous waters with its silvery white, and reflecting the sparkling beams of the sun, is the beautiful mist.

The best view of the falls can be obtained from Canada because from there you can look them straight in the face. At the left a white sheet of foam falls one hundred and sixty-four feet in its descent. It is called Little Horseshoe or American Falls. Then turning to the right one gazes straight into the face of the great Horseshoe. The water here does not fall as far as that of the American, but a far larger body leaps over the great precipice.

On the American side you can walk all around them on the paths of a rustic park; sometimes crawling over large boulders, which are covered by small spears of grass and dark green moss. Suddenly an opening looms up in the distance, and you gaze out upon the rapids, whose turbulent waters seem never to stop except when they dash into foam on the crest of some massive rock.

Passing farther up the river we come to a placid sheet of water very unlike the one we left. O, how many, many, persons have ventured on this peaceful spot! But most never to return. "Let us go a little farther toward the rapids," say they. Yes a little nearer, a little nearer. Their boat goes a little swifter, a little swifter. Ah, but it is too late for they are already in the rapids; their efforts in vain. They fall back, hope gone, their bark going faster and faster, until amid their wails and cries it leaps over the falls.

¹ Written in sixth grade of Michigan State Normal School by a child ten years of age.

Indeed, many persons have become fascinated with the beauty and majesty of this wonderful cataract. One of these was Francis Abbot, who was said to be talented, by persons who conversed with him. He visited all the principal places in this vicinity and wanted to build him a house on Goat Island. He was finally permitted to do so. Occasionally he bathed in the quieter currents, but could not restrain himself from doing what the swifter ones were always whispering in his ears. One day he was not anywhere to be seen, not even in his dwelling place. When search was made his body was found floating in the Niagara river. It is supposed that he ventured too far, was caught by the swift current and carried over the falls. He is buried near the thundering cataract where he can hear the music of the wayward billows as they roll onward toward the sea.

Every year the Indians (who used to live in this vicinity) used to offer a human sacrifice to the spirit of the falls. It consisted of a white canoe laden with fruits and flowers, and paddled by the fairest girl in the tribe. At last, the lot fell on the chief's daughter. He was aged, his wife had been killed by a hostile tribe, and the girl was his only comfort. Without shedding a tear he watched the preparations for the coming feast.

At last the appointed day arrived. The night was made hideous with the fiendish yells of savages. At last the white canoe was launched, the girl steering toward the center of the fall. Amid the uproar and confusion another white canoe shot from the bank of the river impelled by the powerful arms of the chief. He overtook his daughter, and together they plunged over the thundering cataract into the other world.

Niagara has also its historical vicinity. Not far from it was fought the battle of Lunday's Lane, and also the battle of Queenstown Heights, where Sir Isaac Brock, the British general, fell. On the battleground a fine monument has been erected in his honor. Also down the river is a place called Devil's Hole, where a party of British soldiers were driven over the cliff by some Indians.

My composition is finished, but Niagara is still untold. You cannot admire its beauty and majesty until you have seen it for yourself. It must always be as Tugby says, "Niagara is still and always shall be unpainted and unsung."

There are evidences here of a boy's hand, to be sure, but he had something to say and enjoyed saying it. There are illustrations, also, of sentences well put together, of periodic structure made effective, of elaboration and condensation, of good narrative and good description,—and this on the part of a child who never conned over any exercises in false syntax, was never drilled upon long lists of sentences to be improved by rearrangement, and never heard any formal statement of even

the elementary principles of rhetoric. We believe the experiment is pedagogically worth reporting, and that it indicates approximately what may be done with an entire grade below the high school. It seems to us to verify our theories and to hint at a method of work, which followed out through the high-school course, would do much to improve the English writing of our American youth.

F. A. BARBOUR

MICHIGAN STATE NORMAL COLLEGE

EDUCATIONAL MOVEMENTS IN ENGLAND¹

I.

Two prominent features at once engage the attention of any student of educational movements in England at the present time. A deep and widespread ferment possesses the educational mind, and the products of this ferment have little to do with education itself—education as it would be understood by a constant reader of the *Educational Review* or the *SCHOOL REVIEW* of America. We are today in the position of those who are yet building the house and have not arrived at the problems of furniture. More than that, the irony of fate has long forbidden us to build a noble and substantial mansion of culture. We are, so to speak, provided with a vast number of separate chambers diversely built and curiously furnished, and the force of a new and irresistible impulse, beginning to play upon our ancient repose and time-honored satisfaction, bids us forthwith put these heterogeneous chambers compactly together and raise a mansion of culture at once stately and strong, beautiful outwardly, and within furnished with all that makes for lasting comfort and imperishable good. Those who think of the former seek to know why our costly education has so little value in the mart of prosperity. Those who think of the latter require an answer to the deeper problem—Why, with so much preparation for the battle of life, is there so little readiness when the trumpet sounds and the drums beat for action, and the great gates of youth close behind us upon the sham fights of scholastic contest and academic emulation? With both the question is, Why are the ends and the means so glaringly incommensurate?

Hidden in many disguises and sounding in a multitude of varying tones, this is the keynote of the educational unrest which

¹ This is the first of a series of articles on this subject that will appear in the *SCHOOL REVIEW*. Mr. Hill, who is the editor of the London *Educational Review*, will hereafter write regularly for this magazine.

now strives and struggles in England behind the catch-cries of organization, correlation, registration, and that most blessed of all war cries—reform. The quaint and curious phases of this great movement I propose to throw upon the screen for the entertainment, and perhaps the edification, of the readers of the *SCHOOL REVIEW*; yet, so strangely are its workings entangled, so utterly incoherent are its motives, that I am conscious my best efforts cannot reveal the movement to my American readers save “as through a glass, darkly.” And I must crave their indulgence while I clear the ground for a true understanding of this movement by giving first a sketch of the educational workshops, as it were, of England, and then of the educational forces, scholastic, examinational, literary, social, and parental, which both control and are controlled by those workshops of knowledge and character.

But even before this we must draw a sharp distinction between education and education—between the education which enthusiasts dream of, scientists write about, and some teachers, mostly women, try earnestly to practice, and the education which absorbs the interest and energies of the vast majority of English schoolmasters and many schoolmistresses, and converts the numerous educational associations into armed camps more or less covertly at war one with another, more or less misunderstanding one another’s motives, methods, and aims. In the ranks of the advocates of the former stand the memories of Pestalozzi, Froebel, Herbart, and the living presence of their disciples—a small band—urging us to set character above wisdom, wisdom above knowledge, and knowledge above success. Among the advocates of the latter towers the hydra-head of public-school tradition and the irresistible forces of the examination boards and, with one exception, the incorporated associations—a mighty host—which fights unceasingly for a competition growing daily more sterilizing and more pernicious, and draws constantly closer the bonds of an organization whose main object is to secure the worldly stability of the teacher and convert education into a sure and ready means to social, political, and financial eminence. And here again we must distinguish.

No one would be more indignant than the average English headmaster, if he were charged with being false to the spirit of education. Yet he cannot deny that most of his time is spent in perfecting the means for winning open scholarships at the universities for his best boys, not in improving his general pedagogic processes. In striving, therefore, to grasp the true inwardness of English education, we must bear in mind that for the vast majority of English teachers education means the winning of scholarships and the passing of examinations, not the getting of that rare wisdom, the price of which is above rubies, or the formation of that noble character which is truly a man's sole justification for existence and his best legacy to posterity.

These are facts; but, like most facts, they bear a double interpretation, and it is easy to misread them. This pernicious examination steeplechase, this ceaseless striving after money prizes, does not mean that our teachers are all tradesmen and intellectual gamblers. It means that our educational system is in a state of chaos, that there is no such correlation of studies, collaboration and organization of effort as would ensure, first, a liberal education for every unit of society; next, a perfect facility for native merit to rise naturally from the slum to the high places of mind and manners; and, lastly, for the teacher, the freedom from pecuniary problems and competitive stress which would set him as far as the poles apart from the vender of dry goods and gold, the man of profit and the man of chance. Whence it comes about that for the science of teaching, the manufacture of mind, the average English teacher cares little. His soul is occupied, his energies are strained to the utmost, in solving these knotty problems, which press upon him from every side with overmastering force, How shall I improve my salary? How shall I secure myself from sudden dismissal? What methods will most enhance my reputation by making my pupils do best? What changes can I bring about in examination schemes to increase my chances of winning examination successes? How best can I secure most of those money prizes which will attract pupils to my school and enable me to pay my way and keep my school prosperous in the midst of many rivals?

Nor is the pressure of these problems any the less genuine because the teacher does not care to formulate them in the bald brutality of plain English, but prefers to wrap them in the kindly vagueness of that blessed word, organization. And if the answer to these questions should be as it is, "By eschewing that which makes only for wisdom, culture, and character, and seeking after that which secures marks, money, and honors," who shall blame the teacher if he turns a deaf ear to the prayers of the theorist, and kicks against the pricks of the reformer? In studying educational movements in England, we must, then, bear in mind that the day of pedagogics is not yet. What we are doing now is to secure the teacher's status against the machinations of social, clerical, and commercial enemies—those who would degrade him to the position of a vender of cheap goods, or bind his conscience in the fetters of bigotry and prejudice, or buy wisdom from him at the sweater's rates.

First, then, let us glance at the educational workshops of England and consider their number, nature, and work. Roughly speaking and excluding isolated experiments and individual idiosyncrasies, English education may be divided into three classes—primary, secondary, and technical. The first falls into two marked groups—religious and secular. Religious primary education is carried on in the Sunday schools attached to churches and chapels, and in voluntary schools on week days. It is of the most elementary character, almost entirely scriptural and save for the optional influence of the Sunday School Union in the former case, entirely unorganized. Secular primary education is carried on in voluntary schools and board schools, the former in part and the latter almost entirely supported by the state. Voluntary schools are divided into two little distinguishable kinds—national schools, founded originally by the National Society for the Education of the Poor at the instance of Dr. Bell, and British schools, founded by the British and Foreign School Society at the instance of his rival, Joseph Lancaster. Both are denominational, the former being supported and controlled as to their religious instruction by the Established Church of England, and the latter by the nonconformists. They are

visited by government inspectors, and, being subject to the education department codes, the education they undertake is organized. The board schools consist of day and evening continuation schools managed by locally elected school boards and controlled by government inspectors and examiners. The education they give is elementary, largely free, elaborately organized and subject to the provisions of the day and evening continuation school codes issued by the education department of the government. The compulsory free instruction is limited chiefly to the three R's reading, writing, and arithmetic, coupled with a certain amount of elementary technical instruction in the arts and crafts, and in science and domestic economy; but other subjects, like Latin and French, are touched optionally.

Secondary education is of three kinds — preparatory, second grade, and first grade. Under the first head come such public, private, and proprietary schools as limit their attention to elementary subjects and their pupils to ages varying from seven to fourteen years, and the kindergartens, which profess to carry out Froebellian principles, their pupils being often as young as three years. Such schools and kindergartens swarm all over the kingdom, are entirely unorganized and absolutely irresponsible, the education they give being in many cases a mere farce. Among second grade schools are the higher board schools, which carry the education given in the elementary board schools to a higher point and more advanced ages approximating to those of the high schools, but stopping short of Greek and Latin and leaning somewhat to science and technology. Here also may be classed the numerous private and proprietary middle class schools intended chiefly for the children of business men, whom social considerations repel from the board schools. These require something of a polite education, but their parents care nothing for the higher culture involved in a study of the classics, and have for their children no ambition towards a university career which they themselves, in their business prosperity and the worldly wisdom arising therefrom, appear to have done very well without. Narrow means may be pleaded as some excuse for this indifference to

higher culture, but the plea is too often coupled with an entire disinclination to make any sacrifices for the sake of education. These children usually, in middle class parental parlance, "finish their education" at the age of fourteen and begin to "do something for themselves" at five shillings a week, with ultimate results which the pedagogue sighs over in vain, and the shortsighted parent realizes, if at all, only when advancing age has rendered any remedy too late.

The first grade schools are those which recognize the study of the classics as an integral part of their curriculum and retain their pupils to the age of seventeen, eighteen, or even nineteen years. Among these are the innumerable public, private, and proprietary high schools, the great endowed schools and grammar schools, which alone were at one time recognized as public schools, including among them the public school called Eton College, and those schools which affect the name of college. This term has been degraded latterly by that extraordinary disorganization of education in England, which allows any illiterate adventurer to start a small school in a private dwelling-house and dub it a college. These great public schools provide in theory all the elements of a liberal education, but till recent years the English educational world has been content to accept a large deduction from their professed liberality. Not far back in their history, modern languages, literature, science, and handicrafts formed no part of their curriculum, and there was left only a disputable gymnastic of Greek and Latin grammar amplified by the tonic of a vast body of questionable social traditions, which credulous parents and indiscriminating theorists lauded as the microcosm of "public school life," an institution of national pride and honor. But one feature of the present ferment is the lifting of the veil from this delusion and the introduction of nobler ideals and a more truly liberal curriculum into the public schools. In this category also are the universities, which minister to the highest culture, and the university colleges, which form a link between them and the public schools. But the education comprised in the first grade is organized only in so far as it is guided and controlled by the

examinations for degrees granted by the universities. The conditions of these examinations being, however, traditional, more or less arbitrary, and rigidly controlled by the exigencies of a false pedagogical principle, competition, their organization makes far more for harm than good, and one of the burning questions of the day is the mending or ending of these all grasping public examinations.

Technical education is provided in a humorously haphazard manner, but in a large degree efficiently, by art schools, organized science schools, *i. e.*, schools whose science department is organized in accordance with the regulations of the science and art department of the government,—monotechnic and polytechnic institutes, which have both day and evening classes for the further instruction of youths already earning their living in workshops. And here perhaps may be included the centers for training pupil teachers in the board schools, the government training colleges for elementary teachers, and the public and proprietary training colleges for secondary teachers, of which there are several for women but only one or two for men. These various institutions, scattered up and down the country, which have sprung up at all sorts of odd times and in all sorts of odd ways and owe allegiance to a variety of authorities in no way collaborating with each other, are responsible for the education of England.

But they are merely the tools. Behind them lie the vastly more important forces which more or less directly, more or less openly, wield their resources or influence their motive powers. These are of six kinds—governing and examining boards, educational associations, educational journals, social prejudices, and parental ideals.

Of governing bodies, the first in rank is the education department of the government. Through its inspectors and examiners, the government grants depending on their report, and its school codes, it controls all secular primary education; through its science and art department it holds in a grip of iron the organized science schools, such secondary schools as submit candidates for the science and art certificates, and all technical

schools which are aided by its grants, there being few which are not so aided; and, finally, through its recently established department of special inquiries and the reports now being issued therefrom it promises to exercise a wide and deep influence for good on educational science at large. The actual working of the board schools is controlled by the school boards locally elected and influenced to a certain extent by local opinion. These also issue a private code of regulations for the guidance of their officers. Public and proprietary secondary schools are controlled only by their locally appointed governing bodies or their deeds of foundation, many of them having submitted their foundation schemes to the revision of a body known as the charity commissioners, who, however, exercise no further control beyond drafting the scheme and seeing that its provisions are not departed from without express permission. Proprietary schools usually belong to public or private companies, like the Girls' Public Day School Company. Colleges and university colleges are generally governed by councils composed of the teachers or professors, while universities are managed by a convocation and senate, elected by the graduates from their own ranks. The University of London, however, constitutes in some respects a department of the English civil service and is largely controlled in financial matters by the state treasury. Latterly the technical education boards of the county councils, and especially that of London, have come into prominence, as wielding a great power over technical institutions of every kind and the science departments of all classes of secondary schools, through the grants in aid which they give and the conditions of building and curricula which they exact in return.

Of educational associations, by far the most powerful both in numbers and influence is the National Union of Elementary Teachers, which now drops the qualification "elementary" and professedly opens its doors to all teachers in the land. There are, besides, the Association of Principals and Lecturers in Training Colleges, the Private Schools' Association, the Assistant Masters' Association, the Association of Assistant Mistresses, the Head Mistresses' Association, the Incorporated Association

of Head Masters, the Head Masters' Conference, the College of Preceptors, the Froebel Society, and the Teachers' Guild, not to mention others of less note and more limited influence. These exercise great but varying influence through their members. All, with the exception of the last, had their origin in the need of defending sectional rights and interests in the educational world. The Teachers' Guild alone stands for the rights and interests of education *per se*, admitting to its ranks not only any teacher, man or woman, in the kingdom, whatever his or her grade or rank, but all who are interested in education whatever their profession or occupation. Of the others, two only have not self-explanatory titles. The Head Masters' Conference consists entirely of the heads of the endowed first grade public and grammar schools for boys, which include among them the great public schools, like Eton, Harrow, Rugby, etc., and are mostly of old standing. At one time it affected an aristocratic exclusiveness and forbade its members to join the Incorporated Association of Head Masters. But wiser counsels and the growing influence of the latter more democratic body have led to the rescinding of this rule. The College of Preceptors is the oldest of these associations and was originally founded in the interests of teachers in private schools, who still largely sway its operations. But the presence of a number of distinguished educationists of a larger public spirit in its council has brought it to the front in the present efforts to establish a more liberal and scientific system of education and improve the qualification and status of teachers.

Such is the apathy of the average English teacher towards the science of pedagogics that there are but three educational papers which make any pretense of aiming at the high example set by the American *Educational Review* and *SCHOOL REVIEW*. Of these the *Educational Review* of England alone puts the science of education in the forefront of its contents, and consequently has the smallest circulation. The *Educational Times* is, despite occasional articles of a scientific nature, to all intents and purposes a newspaper, and probably owes its large circulation almost entirely to the fact that it is the official organ of the

College of Preceptors. The *Journal of Education* is the only high grade educational paper that stands upon its own legs and commands a wide circulation. But, for this circulation, it also depends on the vast mass of educational news and educational politics for which it serves as a vehicle. The excellent articles on educational science which it frequently publishes are "caviare to the general," and often bear avowedly the character of a supplement in no way connected with the main business of the issue. Other papers, like *Education*, *Secondary Education*, the *Preparatory Schools' Review*, the *University Correspondent*, the *University Extension Journal*, the *School Guardian*, the *Schoolmaster*, and the *School Board Chronicle*, are really educational newspapers busy almost entirely with educational news and educational politics. The discussions initiated by these papers exert a widespread influence on educational politics and a more limited influence on educational science.

But far above any influence exerted by the forces already mentioned is the power of the public examining boards. The chief of these are the universities, which grant degrees of proficiency after competitive examination; the local examining syndicates of the Oxford and Cambridge Universities, which conduct an elaborate system of annual local examinations, covering nearly the whole school career of boys and girls, and stereotyping by their exigencies the curricula of the schools they examine; the Oxford and Cambridge joint board, which conducts a similar examination of a more advanced character; the College of Preceptors, which conducts another elaborate system of local examinations; the University of London, with its degree examinations, which do not at present, like those of the older universities, require any qualification of residence, this university being merely an examining and not a teaching body; the science and art department, which conducts open examinations in special subjects, granting certificates of various grades therein; and the technical education board of the London county council, which has created a perfect ladder of scholarships, granted after examination to pupils of limited means, leading from the elementary schools to the universities. Less universally influential are the examina-

tions of the Society of Arts, the musical, medical, and theological colleges and schools, and the examinations of schools conducted by individual examiners sent from the universities and by the joint scholarship examination board of the Incorporated Association of Head Masters.

The force of social prejudice makes now, as always, in the direction of class selection. Many private schools owe their prosperity to the enormously high fees which exclude the child of the poor or professional man, and others to the rigid inquisition which bars their doors to the children of tradesmen, sometimes, by a travesty of refinement, refusing the child of the butcher and baker while admitting that of the chemist. And it is the social force also which frequently turns a boy aside from the city of London school or university college school and sends him to Eton or Harrow, Rugby or Winchester.

Lastly, the parental force—the value-for-money demand of the business parent, the culture-for-sacrifice requirement of the professional parent—has begun to play powerfully upon the educational associations and educational manufacturers of the day. Quite recently a small number of determined parents have started a school under their own absolute control, and the eyes of educationists are turned eagerly towards the experiment of “rational education” these parents have initiated.

Thus I have set forth the body of educational effort now existing in England, and we may proceed to consider the various problems that naturally arise out of such conditions. In this first letter I cannot do more than state briefly the leading problems before English educationists. In succeeding letters I hope to elaborate them.

Organization is the first great problem; but the scope of the term is differently interpreted. To some of the educational associations I have named organization means simply the safeguarding of sectional rights and interests. To the independent educationist it means the abolition of overlapping in educational effort, the rational distribution of educational opportunities throughout the country, the classes, and the masses, and the cohesion of all all education from the kindergarten to the university.

Registration, again, means to some of the associations the educational recognition of their members in preference to those of others. But the independent educationist understands by it the state recognition of those teachers only who have the quadruple qualification of knowledge, experience, training, and communicative capacity.

Correlation of studies is another problem with wide possibilities in the hands of reasonable teachers, but fruitful of untold absurdities in the hands of impulsive and inexperienced enthusiasts.

Other questions under discussion are the possibility of making a practical connection between psychology and instruction, the method of making education useful in business life without sacrificing culture, the question as to what really constitutes a liberal as distinct from a utilitarian education, the democratizing of university instruction, the reform of the competitive examination system, the proper proportion between athletic and intellectual exercises; the pecuniary stability, social status, and intellectual training of the teacher; the conservation of educational cost; the relative adjustment of scientific, technical, and formative education; the encroachment of sectarian prejudice upon the domain of secular education, the concentration of all education under state control, the entire liberation of elementary education from pecuniary hindrance, the state inspection of private schools, the co-education of the sexes, the limits of age and scope in compulsory education, and, lastly, the amalgamation of the metropolitan educational institutions into a great teaching university for London.

These problems press for solution with more or less insistence and excite a varying interest among theoretical and practical educationists. If those which are political in their nature predominate over those which are more truly pedagogic, it is because, as I have said, we are still in the day of elemental rearrangement and the time for constructive progress is not yet. And if to the enthusiastic scientist—the devotee of Pestalozzi or the disciple of Spencer, to whom these political readjustments are banal and wearisome—the picture of existing effort is

dreary and dark, it is because the tramp and the dust of the contest must come before the wearing of the laurel, and the darkness must precede the dawn. The gloom of our pernicious examination system is studded with the light of manifold individual efforts to break from its cramping, sterilizing clutch, and the dull stagnation of our public-school system is illuminated by the educational emancipation of women and the growth of such bodies as the Parents' National Educational Union and the Teachers' Guild. The one, crude as its efforts are, makes for the ultimate interference of a power before which examining boards and sectional associations must bow obediently or be utterly broken. The other is carrying more and more widely through the land, more and more deeply into the spirit of the teacher, the conviction that organization, registration, correlation, association, are only means to an end which is entirely beyond and above those means, namely—pure and simple education.

WILLIAM K. HILL

SECONDARY EDUCATION IN THE UNITED STATES¹

AN HISTORICAL SKETCH

II. THE ACADEMIC PERIOD²

THE present University of Michigan is the third of a series of institutions incorporated in the attempt to establish a comprehensive system of public instruction. The first was the Catholepistemiad or University of Michigania, established by territorial enactment in 1817. This was certainly one of the most whimsical institutions of education ever established by man. Yet it embodied an imposing and comprehensive scheme of education of the several grades from the lowest to the highest. "The president and didactors, or professors," were given power, among other things, "to establish colleges, academies, schools, libraries, museums, athenæums, botanic gardens, laboratories, and other useful literary and scientific institutions consonant to the laws of the United States of America and of Michigan, and to provide for and appoint directors, visitors, curators, librarians, and instructors, instructrixes, in, among, and throughout the various countries, cities, towns, townships, and other geographical divisions of Michigan." In fact, several primary schools were opened under the provisions of this act; a classical school was organized in Detroit in 1818, and the "First College of Michigania" was established in the same city in 1817.

This act was repealed in 1821 and in place of the Catholepistemiad there was set up a University of Michigan. This university was continued in the control of the little system of schools already established. But little more was accomplished till the admission of Michigan into the Union. The legislature of the new state passed an act in 1837 establishing the present University of the state.

The statute for this establishment of the University of Michigan provided for the opening of "branches" in different parts of the state. These branches were to serve as preparatory schools and as schools for the training of teachers. The regents as soon as they were organized began establishing such schools, and apparently there were nine in all begun before this policy was discontinued, about 1849. These schools

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² Continued from May number.

performed a good service in promoting secondary education, in calling forth the competition of towns where they were not established, and in sending well prepared students to the University. Their maintenance was too great a tax on the resources of the struggling institution. Yet there were those who, when they were at last given up, would much rather have seen the university itself closed and the schools continued. Several academies had been started and incorporated, under various names, in Michigan territory, within the decade preceding the establishment of the university by the newly admitted state. When the "branches" disappeared a new era had dawned, and the place of those preparatory schools was largely taken by the new "high schools."¹

Secondary education in Illinois seems to have begun with the admission of the territory to statehood. The first legislature, in 1819, incorporated Madison Academy at Edwardsville, and Washington Academy at Carlyle. Mr. Baker, the father of General Baker of Oregon, who was killed at Ball's Bluff, opened an academy in Bellville about 1825. The legislature of 1826-7 incorporated an academy in Monroe,² endowed it with school lands, and added the injunction that only useful knowledge is to be sought. The next and much more significant movement in secondary education in this state was in connection with the establishment of the early colleges. Although favorable to academies, the early Illinois legislatures were seemingly fearful of colleges. The dread of ecclesiastical influence seems to have had much to do with their reluctance to grant college charters.³ Rock Springs Seminary, containing the germ of Shurtleff College, was established in 1827, having grown from a school opened three years earlier. Illinois College started with a preparatory school in 1830⁴ and organized a college class in 1831, with the Rev. Edward Beecher

¹ Cf. McLAUGHLIN, *History of Higher Education in Michigan*, chaps. iii-v.

² Presumably Monroe county. I follow here the account by DR. SAMUEL WILLARD, published in the *Fifteenth Biennial Report of the Superintendent of Public Instruction of the State of Illinois* [1882-1884].

³ "The prejudices that defeated it (the proposed charter for Illinois College, in 1830) were so absurd that we can hardly realize the potent influence they then possessed. The most prominent argument was the alleged discovery that Presbyterians were planning to gain undue influence in our politics, and were proposing to control the government of the state in the interest of Presbyterianism."—JULIAN M. STURTEVANT, *An autobiography*. New York, Chicago, Toronto, 1896, p. 178.

⁴ "Three or four of the pupils had already made some progress in the acquisition of the Latin language and were looking forward to a collegiate education and to the Christian ministry. One or two more manifested a desire to commence classical

as president. Instruction began in the McKendreean College (founded at the suggestion of Peter Cartwright) in 1828; though the first college class was not graduated till 1841. At the same time an effort was making to establish a college of the Christian church at Jonesboro. After encountering much difficulty, these four colleges, by a united effort, secured incorporation from the legislature in a single act passed in 1835. From that time the colleges greatly encouraged and promoted the development of secondary schools in the state. The Jacksonville Female Academy was incorporated in 1834. Before 1840, thirty additional academies had been incorporated, under various names, including five schools for girls.

The legislature of 1840-1, in granting charters to several academies, gave to three of them the privilege of receiving public money on the presentation of proper schedules, such as were required of the common schools. This practice does not seem, however, to have become common. Within the following decade several strong secondary schools were established in the state; and the preparatory departments of colleges, commonly bearing the name *academy*, helped to fix the standards of instruction in such institutions.

In Louisiana, Rapides Academy, incorporated in 1819 under the name of Rapides College, was the forerunner of a state seminary of learning and military academy established by charter in 1853. This institution, in turn, was merged in the State University and Agricultural and Mechanical College after the war. The legislature of the state, in 1833, "provided for an academy in each parish, and appropriated fifty thousand dollars for their annual support."¹

Missouri, in 1839, provided for an elaborate state system of schools, consisting of a central university, with colleges and academies in different parts of the state. But the scheme was too elaborate and expensive and was never carried out.²

In Iowa, numerous academies and seminaries were incorporated during the territorial period, but the most of them seem to have had an existence on paper only. One, however, grew into a fairly strong institution, and has continued to exist to the present time. This is the Denmark Academy, established in 1843. It rose on the ruins of a study. The rest wished to pursue rudimentary branches only. . . . There was then no school in the state at which a youth could have prepared for college." *Idem*, pp. 166, 167.

¹ BLACKMAR, *op. cit.*, pp. 272, 274-275.

² BLACKMAR, *op. cit.*, p. 286.

chimerical scheme for a "Philandrian College," and was for a long time the only incorporated academy in Iowa.¹

The constitution adopted when the state was admitted into the Union, in 1846, provided for a university "with such branches as the public convenience hereafter demand." Two such branches were authorized in 1849, one at Fairfield and the other at Dubuque; but the constitution adopted in 1857 discontinued all such branches.²

The early academies of Wisconsin seem generally to have been incipient colleges. Milton Academy, opened as a select school in 1844, incorporated in 1848 as Du Lac Academy, had a prosperous career, and developed into Milton College in 1867. Lawrence University was in existence as an academy from 1849 to 1853, when it first began regular college work. The State University of Wisconsin began operations in February 1850 as a preparatory department. The first university class was not organized till several months later in the same year.³

About this time secondary education was getting under way in Florida. We are told that in 1840 there were in the territory eighteen academies and grammar schools. The congressional land grant for a "seminary of learning" was not employed, when Florida was admitted as a state, for the establishment of a state university; but instead it was provided by legislative action in 1851 that—

Two seminaries of learning shall be established, one upon the east, the other upon the west side of the Suwannee River, the first purpose of which shall be the instruction of persons, both male and female, in the art of teaching all the various branches that pertain to a good common school education; and next, to give instruction in the mechanic arts, in husbandry, and agricultural chemistry, in the fundamental laws, and in what regards the rights and duties of citizenship.

These two schools, the East Florida Seminary, located at Gainesville, and the West Florida Seminary, located at Tallahassee, in addition to other services, have been especially useful in promoting secondary education in the state.⁴

¹ PARKER, *Higher Education in Iowa*, pp. 124, 125.

² BLACKMAR, *op. cit.*, pp. 290-292. "These branches, however, were to be, practically, two independent state universities." PARKER, *op. cit.*, p. 77.

³ Cf. ALLEN AND SPENCER, *Higher Education in Wisconsin*.

⁴ For a number of the states there is but little historical material readily accessible, relating to secondary education. I have made free use of the occasional notes relating to this grade of instruction found in BLACKMAR's interesting report. The Bureau of Education at Washington has in manuscript and ready for the printer mono-

It will be observed that, while many schools of many kinds grew up in the course of the period we have had under consideration, the prevailing type of secondary school has been the academy. The difference between the academies and the grammar schools which preceded them is not always clearly marked. The broad, general distinctions between the two types are, however, easily traced. The grammar school was more generally a school for a single community; the academy was intended to serve a widely scattered constituency. The grammar schools were frequently under the control of a town, as exercised by the customary agencies of town authority; the academies were generally incorporated institutions, were often well endowed, were managed by boards of trustees, and these not from a single town but from several scattered communities. The grammar schools were generally intended, as has been stated before, to fit their pupils for entrance into the colleges; the earlier purpose in the founding of academies seems to have had no reference to the higher institutions. They were intended simply to offer a good course of schooling of advanced grade to the young people within their reach, with special reference, also, to moral and religious culture.

The Phillips Academy at Andover, the first to be incorporated in Massachusetts, is looked upon as in some sort the patriarch of the New England academies. The independent function proposed for this school is indicated by the "constitution" adopted by the founders, in which the purpose of its establishment is distinctly stated: It is to be "a public free SCHOOL or ACADEMY for the purpose of instructing Youth, not only in English and Latin Grammar, Writing, Arithmetic, and those Sciences wherein they are commonly taught; but more especially to learn them the GREAT END AND REAL BUSINESS OF LIVING." Further on in the same instrument we read: "And, in order to prevent the smallest perversion of the true intent of this Foundation, it is again declared that the *first* and *principal* object of this Institution is the promotion of true PIETY and VIRTUE; the *second*, instruction in the English, Latin, and Greek Languages, together with Writing, Arithme-

graphs on the history of education in the States of New Hampshire, Vermont, Mississippi, Louisiana, Arkansas, and some others. It is to be hoped that Congress will make an appropriation in the near future for the publication of these much-needed documents. Of the original states, New Jersey is most conspicuously lacking in published annals of her educational history. Much historical material has been collected by William R. Weeks, Esq., of Newark, the publication of which is expected within a year or two, and will be awaited with great interest by students of our educational beginnings.

tic, Music, and the Art of Speaking; the *third*, practical Geometry, Logic, and Geography; and the *fourth*, such other liberal Arts and Sciences or Languages, as opportunity and ability may hereafter admit, and as the TRUSTEES shall direct." The same words appear in the act of incorporation of the Phillips Academy at Exeter,¹ and similar ends were sought in the founding of other academies.²

It is to be observed, however, that there was a marked tendency on the part of these schools to draw near to the colleges. They were naturally influenced by the ideals and purposes of the grammar schools, many of which were still in existence. Their masters had, not infrequently, had earlier experience of grammar school training, both as pupils and as teachers. Master Moody, the first teacher of the Dummer School, had been teacher of the grammar school of York, Me. It was said of him that "To fit his boys for college and to fit them well was his ambition and pride, and though a majority of his pupils stopped short of the collegiate course, still, he believed, that even for them there was no other discipline of equal value." It may be said, however, that the Dummer School was designated as a grammar school in the will of its founder, and did not take the name "academy" until it was incorporated in 1782. The announcement of the Dummer Academy for 1895-6 states that "The object of the school is to prepare boys for college, with special reference to the requirements for admission to Harvard and Yale Universities, and for the Massachusetts Institute of Technology."

As the movement toward the establishment of public high schools got well under way, the academies tended more and more to take the

¹ In the catalogue of this academy for 1894-5 the simple statement is made that "the object of this academy is to furnish the elements of a solid education."

² The independent character of the early academies is further emphasized by the contention which broke out here and there between a college party and an academy party. Cf. SHERWOOD, *University of the State of New York*, chapter ii; STEINER, *History of Education in Maryland*, chap. ii. Various causes seem to have combined to promote that discontent with the colleges which led to the advocacy of the academy cause as that of a rival institution. The narrow course of study in the colleges, their ecclesiastical character, the fact that they were remote from public control, all seem to have had a bearing upon the controversy. We may so far anticipate here as to say that, while the academies satisfied the want for a time, the conviction arose later that they, too, were inadequate. In certain particulars, then, they served as an intermediate stage in the progress of our school systems; they bridged the passage from the old grammar schools to the new high schools. In other particulars their contribution to our provision for the schooling of American youth was of a more permanent character, as is shown by the continued prosperity of a favored fraction of their number.

place of regular fitting schools for college, leaving the more general work of secondary education to the public schools. More recent foundations have been established, like the old grammar schools, for the express purpose of giving preparation for college. The Register for 1894-5 of the Lawrenceville School, established on the John C. Green foundation, at Lawrenceville, New Jersey, states that "Two considerations have contributed to the form and proportions of the course of study announced in this Register:

"1. The purpose to provide a training broad enough to prepare students for any American college or scientific school; 2. The desire to secure a generous and liberalizing development to each student, whatever his ultimate course may be."

It seems, then, that at the outset the academies were not intended as preparatory schools, and represented rather an independent educational movement; but as time went by they came into close relations with the colleges. But while the grammar schools simply followed the lead of the colleges, and sought to meet their requirements, there can be little doubt that the academies reacted at the first with some degree of influence upon the higher schools. We shall be better able to estimate the academy influence if we first consider the general character of the early instruction in these institutions.

The academies, like the the grammar schools, gave instruction in the Latin and Greek languages, and to some extent in religion. They differed from the grammar schools in the freedom with which they added to this traditional curriculum. The most significant additions consisted of studies in the English language, particularly English grammar; and of certain branches of natural science. The first stage in the introduction of natural science into the curriculum was the laying of strong emphasis on the study of mathematics. The first of the ordinary branches of natural science to receive extended attention was "natural philosophy," of which astronomy was the most important part. These subjects appealed strongly to the public because of their practical value. In connection with mathematics, technical instruction was in many cases given in surveying; and in schools near the seaports it was not an uncommon thing to have navigation taught.

In English, mathematics, and natural science, it seems clear that some of the academies, at the close of the last century and for one or two decades thereafter, were far in advance of the requirements for admission to college. President Dwight made his academy at Greenfield Hill "not only preparatory to but parallel with the college

course."¹ Lewis Cass, in 1799, received from Phillips Exeter Academy a certificate to the effect that he had "acquired the principles of the English, French, Latin, and Greek languages, geography, arithmetic, and practical geometry;" that he had "made very valuable progress in the study of rhetoric, history, natural and moral philosophy, logic, astronomy, and natural law." Yet geography and arithmetic seem not to have been required for admission to Harvard College until 1803. In the early days of the college arithmetic had been a study for the senior year. The constitution of the Episcopal Academy, of Connecticut, adopted in 1796, provided that the following subjects should be taught in that institution: "The English Language, Philosophy, Mathematics, History, and every other science usually taught at colleges; likewise the dead languages, such as Greek and Latin."² The same influences which had led to the introduction of these studies into the academies soon brought them into prominence in the colleges; and it seems altogether probable that the example of the academies was influential in this change. Not to speak of other means by which this influence might have been brought to bear, the fact that some of the most successful academy teachers became in after years college professors, is not without significance.

In thus leading a movement toward a widening of the curriculum, the academies may well have drawn inspiration from their English namesakes. The course proposed in Milton's *Tractate* was very comprehensive: Latine (language and literature), Arithmetick, Geometry, Religion, Agriculture, Geography, Natural Philosophy, Greek (language and literature); Astronomy, Trigonometry (together with Fortification, Architecture, Enginery or Navigation); the History of Meteors, Minerals, Plants and Living Creatures as far as Anatomy; the Institution of Physick; Ethicks, Economics, the Italian Tongue (easily learnt at any odd hour), Politicks, Law, and legal Justice; Theology, Church History, the Hebrew tongue (whereto it would be no impossibility to add the Chaldey, and the Syrian Dialect); Logic, Rhetorick, Poetry. It was, to be sure, a programme for an academy conceived as covering the full range of the secondary school and the university up to, but not including, the schools of particular professions. But no wonder the author adds: "Only I believe that this is not a Bow for every man to shoot in that counts himself a Teacher; but will require sinews almost equal to those which Homer gave Ulysses."

¹ STEINER, *op. cit.*, p. 136. BELL, *Phillips Exeter Academy in New Hampshire*, p. 25.

² STEINER, *op. cit.*, p. 57.

Some of the schools actually established by the Dissenters were universities in little. Their masters were men of university learning, moved by a strong desire to teach. They seem not to have kept themselves within narrow limits, but rather to have let their brimming cup of knowledge overflow for the benefit of the young men who resorted to them. Mr. Woodhouse, at Sherifhales, lectured on logic, anatomy, mathematics, natural philosophy, ethics, and rhetoric, in addition to studies in Latin, Greek, and Hebrew, and in English composition. Theological reading was marked out for students destined for the ministry, and once a week an appropriate lecture was read to those preparing for the practice of law; and, in addition, "all the classes were exercised at times in land surveying, dialling, making almanacks, and dissecting animals."¹

Whether the American academies exerted much or little direct influence on the American colleges, there can be no doubt of the magnitude of their services in other directions. In a day when it was difficult to secure even moderately well-prepared teachers for the elementary schools, the academies were looked to for improvement in this respect. We have seen that one reason urged by Franklin for the establishment of the academy at Philadelphia was "that a number of the poorer sort will hereby be qualified to act as schoolmasters in the country." We may well imagine that the need was great when this proposal was regarded as a step in advance.²

¹ *The Quarterly Journal of Education*, I, p. 51. It is interesting to note the changes which English institutions underwent in being transplanted to this soil. We have seen that the American grammar school was regarded as a mere feeder of the colleges to a much greater extent than was true of the grammar schools of England. The American academies were for the most part free from the theological bent of the English non-conformist schools, though offering, like them, a wider range of studies than the grammar schools afforded. Later the academies of this country drew near to the universities in a way that was impossible under the conditions obtaining in England. Certain schools which sprang up in this country in the second and third quarters of the eighteenth century, and have been treated hitherto in these articles as modified grammar schools, may perhaps, with better reason, be regarded as resulting from conscious imitation of the academies of the English dissenters. Such were, very likely, the Log College and its numerous progeny; and such may have been some of the schools referred to in the footnote to page 282 (May number, 1897). To this class doubtless belongs the West Nottingham Academy in Maryland, founded in 1741 by the Rev. Samuel Finley (later president of Princeton College), closed from the Revolution to 1812, then reopened as a chartered academy, and continued to the present day. It is not probable that it bore the name *academy* until its charter was secured in 1811.

² Governor Worthington, of Ohio, in 1817, recommended that a free school be

Again and again we find the establishment of academies urged on the ground of the need of better teachers in the elementary schools. In 1830 a seminary was opened in connection with the Phillips Academy, at Andover, by Samuel R. Hall, for the special preparation of teachers for the common schools. Horace Mann visited and studied this school when he was engaged in furthering the state normal school movement. The Regents of the University of New York, in their annual report for 1821, say of the academies: "It is to these seminaries that we must look for a supply of teachers for the common schools." In 1833 teachers' classes were instituted in these New York academies. Repeated efforts were made in Pennsylvania to make the academies answer the purpose of normal schools.

Finally, when the organization of state normal schools began in 1839, the institution that came into being was an academy without foreign languages, in which students were instructed in the various subjects, with especial reference to the consideration that they were in their turn to teach the same subjects to others.

Not only were the academies the direct forerunners of the normal schools; they led the way also to the higher education of women. About the time that academies began to be founded in New England, the old-time prejudice against the admission of girls to the elementary schools was breaking down. Women had begun to be employed as teachers, and the Massachusetts law of 1789 recognized their employment in that capacity. Greenfield Hill, Leicester, Westford, and others of the early academies were co-educational schools. Bradford Academy, co-educational at first, became finally a school for girls only. It was in this school that Mrs. Emma Willard, before her marriage, gained her early experience in teaching. Her writings on the subject of the education of girls commanded attention, and she was made principal of a seminary for girls at Troy, N. Y., which brought on the innovation of giving aid to "female academies" from the literary fund of the state. The first regular girls' academy in New England was the Adams Academy at Derry, N. H., incorporated in 1823. The Andover academy continued to be a school for boys, but the Abbott Academy, a girls' school in the same town, was chartered in 1829. The first girls' academy in Massachusetts, that at Ipswich, had been incorporated

established at the capital of the state "to educate, at same expense, the sons of poor parents (no other) for teachers." Quoted by MAYO, *Education in the Northwest during the first half century of the Republic*. Report of the Commissioner of Education, 1894-5, p. 1531.

the preceding year. Mary Lyon, after some years of noble work in this school, went from it to found Mount Holyoke Seminary, the pioneer institution in the separate higher education of women in this country.

The strong religious bent of the academies has already been referred to. Generally speaking, they were not founded for the immediate theological purpose which was uppermost in the organization of the schools of the non-conformists in England. Yet the claim is made, and apparently with good reason, that the first theological seminary in the land was the direct outgrowth of the Phillips Andover Academy. Dr. Bancroft, the principal of this Academy, says of the Andover Theological Seminary: "It claims to be the first regular theological seminary distinctively and exclusively organized for the theological training of ministers of Protestant churches in the United States."¹ It seems clear that the idea not only of general religious instruction but of provision for the direct preparation of young men for the ministry was entertained by the founders of the Academy from the outset; and a theological professor was employed for some years before the theological seminary was established. Before the seminary proper was opened, in 1808, Protestant theological institutions had been established at New Brunswick, New Jersey, Xenia, Ohio, and Bethlehem, Pennsylvania; and a Catholic seminary at Baltimore.

The discipline of the academies seems to have been, even in the earlier days, of a milder character than that of the old grammar schools. Many of these schools drew their pupils largely from country districts, and had a large clientage marked with great moral earnestness and thirst for knowledge. Brothers and sisters not infrequently went to the same school. The academies were, moreover, often fortunate in having for their principals young men of ability and aptitude for teaching, who afterwards distinguished themselves in higher schools or in other walks of life. This is the bright side of the picture. We read on the other hand of academies in which corporal punishment was freely employed. There was no means by which excellent teachers could be guaranteed to any school. In the absence of any general supervision, the weaker and more remote schools were peculiarly liable to disadvantages in the selection of principals and instructors. It is surprising that so many men of high character and attainments found their way into these positions. Doubtless the solid endowments of many of these schools, and the fact that most of them

¹ See BUSH, *History of Higher Education in Massachusetts*, p. 236 ff.

had a large constituency, contributed to this end. It is the good fortune of the early academies that, so many teachers of the better sort having been at one time and another employed in them, they won and have continued to hold a most honorable name in our educational history.

The studies pursued in these schools have been briefly enumerated. The subject calls for some further consideration. The course of study in the earlier schools was not clearly formulated. In this respect the history of the Phillips Exeter Academy is instructive. "In the year 1808 a very decided forward step was taken in the organization of the Academy. The qualifications for admission with a view to an English education were defined, and apparently considerably raised; the head master was vested with the title of principal; a professorship of mathematics and natural philosophy was established, with a competent salary; it was voted expedient to reduce the number of classes and to establish a uniform system of classification The standing and popular estimate of the academy had, in the year 1818, risen so high that it became necessary to define anew the course of study, to draw a strict line of distinction between the English and classical departments, and to adopt more stringent regulations in respect to the reception of pupils The department of languages was to comprise three classes, or years, for preparation to enter college, and an advanced class to prosecute the studies of the first collegiate year. The course of English study was also to occupy three years. Theological instruction was to be given by the Rev. Mr. Hurd, and sacred music was to be taught."¹

The full course of study, as adopted in 1818, is given by Mr. Bell; and it is of sufficient interest to warrant its reproduction in full. It is as follows :

CLASSICAL DEPARTMENT

For the First Year—Adam's Latin Grammar; Liber Primus, or a similar work; Viri Romani, or Cæsar's Commentaries; Latin Prosody; Exercises in Reading and making Latin; Ancient and Modern Geography; Virgil and Arithmetic.

For the Second Year—Virgil; Arithmetic and Exercises in Reading and making Latin, continued; Valpey's Greek Grammar; Roman History; Cicero's Select Orations; Delectus; Dalzel's Collectanea Græca Minora; Greek Testament; English Grammar and Declamation.

¹ BELL, *op. cit.*, pp. 26, 28.

For the Third Year—The same Latin and Greek authors in revision; English Grammar and Declamation continued; Sallust; Algebra; Exercises in Latin and English translations, and Composition.

For the Advanced Class—Collectanea Græca Majora; Q. Horatius Flaccus; Titus Livius; Parts of Terence's Comedies; Excerpta Latina, or such Latin and Greek authors as may best comport with the student's future destination; Algebra; Geometry; Elements of Ancient History; Adam's Roman Antiquities, etc.

ENGLISH DEPARTMENT

For admission into this department the candidate must be at least twelve years of age, and must have been well instructed in Reading and Spelling; familiarly acquainted with Arithmetic, through Simple Proportion with the exception of Fractions, with Murray's English Grammar through Syntax, and must be able to parse simple English sentences.

The following is the course of instruction and study in the English Department, which with special exceptions, will comprise three years.

For the First Year—English Grammar, including exercises in Reading, in Parsing, and Analyzing, in the correction of bad English; Punctuation and Prosody; Arithmetic; Geography, and Algebra through Simple Equations.

For the Second Year—English Grammar continued; Geometry; Plane Trigonometry and its application to heights and distances; mensuration of Sup. and Sol.; Elements of Ancient History; Logic; Rhetoric; English Composition; Declamation and exercises of the Forensic kind.

For the Third Year—Surveying; Navigation; Elements of Chemistry and Natural Philosophy, with experiments; Elements of Modern History, particularly of the United States; Moral and Political Philosophy, with English Composition, Forensics, and Declamation continued.¹

The growth of public high schools affected the academies in various ways. Many of the weaker sort languished and finally died or were transformed into high schools. The stronger schools maintained their place without difficulty. It was evident that the older institution was not to be wholly supplanted by the newer. The academies met what was still an imperative need of American education. Various interpretations have been offered of the need which accounts for their con-

¹ *Op. cit.*, pp. 93, 94.

tinued prosperity. We will pass on now to a study of the development of the high school and will give some consideration to this problem of the relation of the two institutions to each other.

NOTE.—It has been found necessary, in the preparation of this paper, to pass over some of the most interesting portions of the history of our secondary education. I have collected considerable material relating to the establishment of schools by religious bodies—Roman Catholics, Episcopalians, Presbyterians, Methodists, and others; but it is still too fragmentary for the purposes of general treatment of the subject. The establishment of technical and vocational schools of secondary grade, including our earlier normal schools, has been omitted from consideration for the reason that they could not have been included without spinning out the paper to too great length. So, too, those remarkable movements, which must impress every student of our early educational history, the founding of monitorial schools on the principles of Lancaster and the widespread attempt to found “manual labor schools” on the principles of Fellenberg, have been disregarded in the interest of compact treatment of manageable material; and only a brief reference has been made to the beginnings of secondary education for girls. But if the limits were not set where they are, they must have been set as arbitrarily somewhere else: if we built no fences our field would cover all the world.

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GREEK MUSIC FROM THE MODERN POINT OF VIEW¹

THE few minutes allotted to me urge the utmost brevity in stating a few facts concerning an obscure subject, with which, perhaps, only a small portion of this audience is thoroughly acquainted. It is impossible, in so short a time, to treat scientifically a topic not generally understood. I must omit numerous quotations from the technical writers collected by Meibom, Wallis, Bellermann, von Ian, and others; I must also refrain from proving and corroborating my statements by other *loci de musica* from the works of Plato, Aristotle, Plutarch, Athenæus, Philodemos, Pollux, Iamblichus, Theo Smyrnæus, Boëthius, Vitruvius, Martianus Capella, and many others, references indispensable to a thorough treatment of the subject. In the case of the Greek music the sounds of the voice and of instruments, vanishing with the breath and the vibration of the strings, have been, for the most part, communicated to posterity only in descriptions of their wondrous effect; only in a few instances have they been preserved by means of musical notation. We may, perhaps, assume that this notation was usually added to lyric poems, but neglected by copyists who failed to comprehend its importance. Did it not happen recently that the musical notation of the Seikilos Epigrammation remained unobserved for eight years, after the stone had been found and its inscription published? Statements about music are by no means scarce, but we lack illustrative compositions.

Numerous indeed are the passages in Greek literature, extolling great musicians and their works, and attaching immortality to their names. Numerous are the passages mentioning or describing the favorite instruments and the impression of their sounds upon the human mind and even upon character, and the passages depicting musical exploits, with an enthusiasm in which the vanished beauty of the sounds themselves seems to reëcho. Indeed, if we consider the beauty of the poetry of the Greeks, the nobility of their sculpture, the majesty of their architecture, are we not entitled to assume that Greek music also was in harmony with the other arts and was similarly great in its simplicity, in spite of its childhood, and in spite of the primitiveness of the musical instruments?

¹ Paper read at the Classical Conference at Ann Arbor, April 1; see p. 479.

The Greek and Roman writers upon music are unfortunately deficient in illustrative examples. Only the Anonymus II of Bellermann contains a few fragments of exercises for the clarinet examples added to the text.

From a late period, the time of Hadrian, three hymns have been handed down; a hymn to the muse Calliope, by the younger Dionysius of Halicarnassus, one to Helios, probably by the same author, and a hymn to Nemesis by a certain Mesomedes. Furthermore we possess a papyrus fragment with the lines 338-344 of the first *Stasimon* of the Orestes of Euripides. These are the only manuscripts containing musical notes written above the syllables of the text.

Of much greater importance on account of their indisputable genuineness are the fourteen fragments of three hymns to Apollo, inscriptions discovered by the French excavators at Delphi in 1893. These hymns were composed about 280 B. C., after the repulse of the Gauls from Delphi; the first hymn seems especially fit to represent a masterpiece of the musical art during the Alexandrian period.

Finally, a short *nenia*, dedicated by Seikilos to the memory of his wife, was discovered in 1883, near Tralles (in Asia Minor), and proved to contain a few bars of music.

From this scanty material and from the transcription of the Greek notation into modern notation, and the changing of the rhythms into notes of different length (which has been executed with a certain degree of probable correctness), we derive our opinion in regard to post-classical Greek music of the hymnic style. But as yet no trace has been discovered of the *melos* with which the warriors, kindled by a Tyrtæos, strode to battle, no trace of the *melos* of the Encomia, Skolia, Threnoi, the Pæans, of the ancient sacred nomoi—no trace of the melody worthy to follow the words of the choruses of Æschylus; no genuine trace of the melody of a Pindaric ode.

I hasten to enumerate a few points in which ancient Greek music differs essentially from our modern music.

The first difference, a difference in favor of Greek music, consists in the great number of modes, or systems, of scales, formed by the various arrangements of the tones and semitones; we have retained, for our daily use, so to speak, only two, the major and the minor modes. The Greeks possessed about twelve different modes and employed practically at least seven, according to the character of the poem or of the instrumental composition. Some of them have been preserved, with a peculiar shifting of their names, in the so-called church modes.

These Greek modes were formed by establishing a scale from *c* to *c*, another from *d* to *d*, one from *e* to *e* (without accidentals), etc. Like our major and minor, also, the Greek Dorian, Phrygian, Lydian, Mixolydian modes, etc., could be built upon any tone, in any pitch; thus at least 7×12 , that is 84 scales resulted, by multiplying the ἀρμονίαι or τρόποι or εἶδη τῶν διαπασῶν by the τόνοι or scales of transposition, bearing similar names.

Those acquainted somewhat with folklore and the literature of modern music will remember, that several of these modes have survived in songs of the Scandinavians, of the Slavonians, of the inhabitants of Bretagne and Normandy, and of the Orientals; and finally in the ritual of the Greek church. Such modes are also employed by Beethoven in the A minor Quartet (Op. 132) in the adagio-movement entitled, "Canzona di ringraziamento offerta alla Divinità da un guarito;" by Berlioz in his first edition of "The Trojans," where the choruses, vying in the praise of Queen Dido, sing successively in the different Greek modes; by Haendel (in his Israel in Egypt chorus No. 11 and No. 27); by Saint Saëns (in the cantata "les noces de Prométhée"); by Ambroise Thomas (in the fifth act of "Hamlet," La nuit succède au jour, c'est la loi de ce monde); by Raff (Frühlingsboten No. 3); by Gounod and Berlioz (in the Romance of the King of Thule); by R. Wagner in his music dramas, *e. g.*, the Meistersinger (Das Blumenkränzlein von Seidenfein, at the beginning of third act in Tristan, the shepherd's mournful melody), etc. The completion of this list the philologist must leave to the professional musician.

Another difference between ancient Greek and modern music lies in two of the three *genera*; one scale, consisting of tones and semi-tones, was called the diatonic, corresponding with that which we designate by the same term in modern music. It was different with the Greek chromatic genus and the enharmonic genus. To describe these I must remind you of the Greek scale consisting of two tetrachords joined either by one common tone, or disconnected, with an interval of a tone between them. Each tetrachord contained two fixed, and, between these, two movable tones, the interval between the fixed tones amounting to two and one-half tones. The diatonic system employs two and one-half tones; for example, *e f g a | b c d e*. In the Greek chromatic, a half tone is followed by another half tone, and this group (the πύκνον) is separated from the next tone by an interval of one and one-half, for example:

$$\begin{array}{ccccccc} e & f\sharp & a & | & b & c & \sharp c & e \\ \underbrace{\quad} & \underbrace{\quad} & & & \underbrace{\quad} & \underbrace{\quad} & \underbrace{\quad} & \\ \frac{1}{2} & \frac{1}{2} & \frac{1}{2} & & \frac{1}{2} & \frac{1}{2} & \frac{1}{2} & \end{array}$$

In the enharmonic the half tone is divided into two parts ; the group becomes still more compact and its distance from the fourth tone of the tetrachord still larger ; here we have to deal with the interval of about a fourth of a tone, the so-called *diezeis*, thus,

$$\begin{array}{ccccccc} e & \bar{e} & f & a & | & b & \bar{b} & c & e \\ \underbrace{\quad} & \underbrace{\quad} & \underbrace{\quad} & & & \underbrace{\quad} & \underbrace{\quad} & \underbrace{\quad} & \\ \frac{1}{4} & \frac{1}{4} & \frac{1}{2} & & & \frac{1}{4} & \frac{1}{4} & \frac{1}{2} & \end{array}$$

Chromatic elements can be found frequently in modern compositions, especially in Chopin and Wagner, although the system scarcely ever has been employed throughout ; it is, however, noteworthy that Frescobaldi (in his *Fiori musicali*, 1635) treats a chromatic fugue constructed upon the tones $e\ f\sharp\ a\ \flat b\ b^{nat}$. The enharmonic system has disappeared in later compositions ; it was considered by ancient musical authorities as the finest, noblest and most difficult system, but seems to have flourished during a comparatively short period.

Furthermore, the Greeks employed several *chroai*, "shadings," nuances, in the diatonic and chromatic system ; in the diatonic, the *malakon* ; in the chromatic, the *hemiolion* and the *malakon*. In these again the quarter tones, the *diezeis*, occur. Thus the modes in different pitch, with the three genera and several "shadings" produce a variety of scales, difficult to conceive and undoubtedly almost incomprehensible to the modern ear. The Greek melos was thus enabled to move by steps unfamiliar to the modern composer, unknown to the modern audience.

The much disputed question whether the ancient Greeks were acquainted with harmony and employed it (harmony, that is, the simultaneous sounding of different tones forming chords), has, after vehement discussion during three centuries, been answered thus : Men, women, and children sang in unison, or in octaves ; the instrumental accompaniment followed in the earliest time the melody, in later periods the instruments must have produced an accompaniment in different tones (*Krusis*) of a primitive character ; and in this accompaniment we may search after the rudiments of harmony. The question as to how far the ancients considered the interval of the third a consonance cannot be discussed here. The accompaniment was placed higher than the voice, undoubtedly in the case of the flute, probably in the case of the lyre.

The fact that the accompaniment was not forced to follow the melody in tones of equal duration, may be considered as a direct assertion of the existence of polyphony. Polyphony must have been employed also when two or more instruments were played together; and since Ptolemaeus rejected the monochord as a practical musical instrument for the reason that it could be played with one hand only, we are entitled to the opinion, that on harps, lyres, and similar string instruments, chords were produced. But polyphony of the voices of singers is nowhere mentioned. The solemn but thin Greek music, lacked that most powerful element, harmony, by which modern composers try but too frequently to replace, or to cover the sterility of their imagination in inventing melodies.

The Greeks not only enjoyed a rich variety of scales; they employed also a well-known, but rarely felt, variety of rhythms. Their melodies were strictly bound to follow the flow of the rhythm of the verses, to follow the ἀναξίφορμιγγες ὕμνοι, probably also the emphasis of certain words and passages, and even the accents of the syllables of a word. Since in lyric poems, and especially in the chorus of the drama, the rhythms frequently changed, the time in a Greek musical composition was accordingly often changed—a rather rare occurrence in modern music; yet many chorales of the sixteenth and seventeenth centuries, passages in Clementis, 7th and 8th sonatas, and in Wagner's dramas show similar alteration, as for instance, a passage in $\frac{3}{4}$ time interrupted by a few bars in $\frac{3}{8}$ time. Some rhythms, as the Cretic, Zacchic, and Dochmiac, are foreign to modern music, yet such occur also in the works of Wagner, Chopin, Tschaikowsky, Rimsky-Korsakow, Berlioz, and others.

At the celebration of a festival, at the performance of a drama with music, we should miss our modern orchestra, that wonderful palette of tone-colors, composed of the string quintette (the Greeks had no violins), of the several kinds of trumpets and horns (trumpets were used by the Greeks only in battle), of the wood-winds (the oboe, clarinet and piccolo alone seem to have been found among the Greeks), and of the instruments of percussion.

The multitude of our musical instruments was reduced to a few kinds of harps with surprisingly short strings, and to the clarinets, or oboe, known as αὐλοί. These primitive instruments accompanied with great simplicity the unison songs, the standard songs of the chorus or soloist, the nomi, or sounded alone in the "*psile kitharisis*" and "*psile aulesis*."

We should miss also the queen of our musical instruments, the organ ; for the hydraulic organ described by Vitruvius, Athenæus and others of course cannot be compared with it ; some would miss the hammer tones of that modern music-machine which, as I hope, will become with future generations, the object of pity or mockery, the piano.

But lovers of the modern symphonic poem probably would find some satisfaction, provided that they could content themselves with the sounds of a flute ; they would find the prototype of the symphonic poem in the Pythian nomos of Olympus. With the analysis given by Pollux and with a certain amount of phantasy, which enthusiasts rarely lack, they could decipher from the tones of the five movements of that celebrated nomos, how Apollo appears, surveys the battlefield, challenges the monster Pytho, and, as we may expect in this and similar cases with great certainty, slays the dragon ; the disciple of the Liszt-Wagner-Berlioz school could even enjoy the gnashing of the teeth, *τὸν ὀδοντισμὸν ὡς τοῦ δράκοντος ἐν τῷ τοξεύεσθαι συμπίοντος τοὺς ὀδόντας.*

And finally he might participate in the triumph of the victorious god.

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BOOK REVIEWS

Physics. The Student's Manual for the Study Room and Laboratory. By LEROY C. COOLEY, PH.D., Professor of Physics in Vassar College. 448 pp. American Book Company.

THE man who sets out to write an elementary text book on physics must recognize that but one virtue is open to him — that of manner. The matter that goes to make up such a book is now common property and may be utilized by anyone with a turn for writing. The task is more purely literary than scientific. Judged by this standard, Professor Cooley's work does not seem to us altogether successful. As an example of selection of facts and of presentation, it does not excel other similar books already in the market, and in many respects it does not equal them. There are grave faults in the arrangement of the subject-matter. Thus we find Sound, a plain case of mass vibration introduced in the midst of molecular motion, and quite uselessly and awkwardly dividing Heat into two separated sections. Similarly in Electricity, the treatment of the galvanic cell is split into two parts by a discussion of galvanometers. In the matter of content, it is of course a nice point to know what to omit, and this is the test of one's skill. At best, one can only hope to have respected due proportions. This has not been done in the present case. The section on mechanics covers 166 pages, without, however, describing the steam engine. The section on Sound covers but 28 pages and is most inadequate. Beyond a brief study of the vibration of strings, and the announcement that sound is a vibration, there is no hint as to the production of sound, and nothing about musical instruments. Nor is the fragment clear. The musical scale, and notably the question of sharps and flats, will be as great a mystery to the child after reading his manual as before. In the section on Light, one finds absolutely no mention of the critical angle and total reflection, while less important points are unfolded at some length. In point of general style and scientific grasp, the shortcomings are even more marked. Professor Cooley shows at times a hesitation about calling a spade a spade that leads him into useless circumlocution. We respect his desire to be very accurate, but when he speaks of ordinary balance weights as "a set of masses," we demur.

We think, too, it would be hard to get up a worse definition of density than the following: "The property of matter by virtue of which equal volumes contain different qualities is called *density*." Occasionally the statements are even absurd; as this: "Furnaces are lined with fire-brick to keep the heat in." Several formulæ are introduced without being derived. This is bad pedagogy. But the capital defect of the whole work is its unnecessary magnification of detail, and its entire failure to present anything like a forcible conception of physical science. In appearance the book is unattractive and the illustrations are mostly crude.

It would be unduly optimistic to predict any measure of success for Cooley's Physics, and in view of its shortcomings we could not consistently even wish it.

C. HANFORD HENDERSON

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The Science of Discourse. By ARNOLD TOMPKINS. Boston: Ginn & Company, 1897.

DISCOURSE as defined in *The Science of Discourse* is a broad term; including all expression by means of language, whether oral or written; and also the process as well as the product of expression. It has, therefore, to do with composition, as well as with literature. The aim of the author in *The Science of Discourse* is twofold: to find an organizing principle that underlies the processes of interpreting and of constructing discourse, and in both processes to apply this principle scientifically.

The arrangement of material in the book is elaborate. Instead of chapters there are numerous divisions and subdivisions. After declaring the organizing principle to be the effective expression of thought in language to a definite, worthy aim, the author proceeds under three large divisions, which follow the three "phases" of discourse—the purpose in discourse, the thought in discourse, and the language in discourse, the bulk of space being given to the thought and the language in discourse. Under the thought in discourse, as discourse processes, description, narration, exposition, and argumentation receive an extended and technical treatment, which occupies nearly a third of the book. Under the language in discourse are treated the qualities of style and the conditions for securing them, then language as an object of perception and its direct and indirect relation to thought. At the close of the third division, under the indirect relation of language to thought, is an elaborate treatment of the figures of speech.

From this statement it appears that the author has simply rearranged under a new classification and treated from a new point of view old material. Much, perhaps too much, of the old subject-matter is found, but in unexpected places. Unity of sentence structure, for instance, is treated under a subdivision of the direct relation of language to thought, and description under thought in discourse. The new point of view infuses into the book what freshness it possesses. The old material is poured into a new mold and looked at from a new angle. A rhetoric written by a man whose interest is evidently in philosophy and in the scientific criticism of literature is a novelty. The bias of the author is clearly seen throughout the book. He tries to be just to composition but fails in the attempt. His strength lies in the interpretation of literature. His treatment of rhetoric as construction is set and perfunctory, made up of gleanings from other writers. The philosophical bias of the author also is evident throughout the book as well as in its general aim.

In spite, however, of these philosophical and scientific interests that result in unusual emphasis of certain phases of his theme, the author succeeds in making his point. His method is in the main scientific, and he gives rules for analyzing and for making discourse. To criticise his purpose is not the aim here. It is still an open question whether literature can be scientifically analyzed into all its elements, and rules formulated for the production of more literature. *The Science of Discourse* represents, according to the author's understanding of them, the views of those who contend that literary criticism and rhetoric should stand among the sciences.

A text-book of rhetoric for high schools and colleges the author calls this book. Granted that one believed in and wished to teach the science of interpretation and construction, is this a good text-book for the purpose? For high schools, certainly not! It is written above the heads of high-school students. To read it understandingly requires at least an elementary knowledge of logic, psychology, and philosophy. Such terms, for example, as concept, judgment, deductive inference, and perception are freely used. Kant's theory of the subjectivity of space, expressed in the author's own words, is introduced casually (top of page 68) as an aid in the treatment of description. Then, too, the presentation of the subject of rhetoric lacks the simplicity, clearness, and grasp of other recent writers, and is full of technical terms. In the treatment of figures even aphæresis and paragoge are included. These objections would apply, though with somewhat less force, against

the use of the book in colleges. A final criticism of the book as a text-book is on the ground of its style. In the little things at least, of the practice of composition the author is weak. His book, in the course of its 300 odd pages, illustrates many of the common faults of composition: incoherent sentence structure, dangling participles, uncertain reference of pronouns and demonstratives, lack of agreement between subject and verb, misuse of words, and poor punctuation — faults hardly excusable in a text-book on rhetoric.

CLARA S. DOOLITTLE

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CURRENT EDUCATIONAL LITERATURE

THE advent of the first number of *The Journal of the Archæological Institute of America* from the press of the Macmillan Company will be hailed with delight by classicists who are in any way concerned about the institution of the American School of Classical Studies in Rome. This journal now succeeds and replaces the *American Journal of Archæology*, which has rendered such valuable service in its field, and is to be known as the *American Journal of Archæology*, second series: *The Journal of the Archæological Institute of America*, and becomes the organ of the American Institute of Archæology and the Schools of Classical Studies at Athens and Rome. The three institutions will be represented in the editorial staff. This arrangement insures greater unity and uniformity in the publications of the institute and classical schools which have heretofore been issued by various publishers and in various forms.

The first number of the second series is very properly devoted to the first annual report of the American School of Classical Studies in Rome. The various documents presented in the report contain a complete survey of the proceedings relating to the founding of the school, together with a careful account of its first year's work in Rome. These documents are the first annual report of the Managing Committee, reports of Director Hale and of Associate Director Frothingham. Though we are informed in the report of the Managing Committee that for financial reasons the present foundation is an experiment of only three years, yet on reading in the reports of the directors an account of the rather extensive and very excellent work done the first year, one becomes confident that American generosity will not let the school long want for a liberal, permanent endowment.

We learn from the director's report that the work of the first year included "courses in topography, classical archæology — both pagan and Christian, — epigraphy, numismatics, and palæography; actual work at manuscripts in the library of the Vatican; two months in Greece, with excursions with Dörpelfeld for seven out of the ten fully enrolled students; and ten days in Pompeii and the museum at Naples under Mau." The school in its first year's work made permanent contributions to classical knowledge. The discovery of Director Hale brought to light what will doubtless prove to be the best extant manuscript of Catullus. Secondly, the school under the direction of Professor Frothingham had casts made of the Triumphal Arch of Trajan at Beneventum, one of "the foremost works of Roman sculpture." These casts are among the largest of the kind ever made in Italy, if not the largest. From them reproductions can be made for American institutions.

Again, Professor Frothingham began the exploration of the site of ancient Narbo whose walls of Cyclopean style still remain. A system of military roads were discovered and traced in various directions. Permission to make excavations could not be obtained, so the world must await the action of the Italian government for a probable discovery of pre-Etruscan monuments.

The report closes with a list of faculty and students, of contributors to current expenses, statement of the regulations of the school and circular of information to students, including account of the fellowships.

T. L. COMPARETTE

NOTES

THE WATCHWORD CLUB.—Professor Denney, of Ohio State University, lectured recently to the students on "Self-Cultivation in English," emphasizing the fact that each student can give himself a valuable training by simply watching his own conversation. At the close of the lecture the professor proposed and declared adopted the following constitution of a new club to be called the Watchword Club.

Constitution.—Article 1. The object of this club shall be self-improvement and mutual improvement in the use of spoken words, and the elevation of the intellectual and moral tone of the university by means of a purified vocabulary.

Art. 2. All students of the university are hereby declared active members of the club, without regard to race, color, sex, or previous condition of servitude.

Art. 3. There shall be no officers of this club, no dues, and no learned papers.

Art. 4. The meetings of this club shall be regular, special, and accidental meetings. The regular meetings shall be held in sections at every recitation hour of each university day. The special meetings shall be held at all other student gatherings. Accidental meetings shall be held whenever and wherever two students chance to meet and speak to each other.

Art. 5. The business of this club shall be transacted entirely by committees of one, each committee to be known and designated by the surname of its member, to wit, the Jones committee, the Brown committee, the Smith committee, etc. And there shall be as many of these committees as there are members of the club.

Art. 6. It shall be the duty of the Jones committee to watch Jones; to prevent Jones from using any more than one piece of slang a month; to resist Jones when he shows a tendency to become incoherent in conversation; to compel Jones when making a recitation to express himself in complete sentences and not in ejaculations, grunts, groans, single words, or broken pieces

of sentences. It shall be the further duty of the Jones committee to force Jones to use as good English in an oral recitation, midterm, or final examination as Jones knows how to use. The Jones committee shall at the close of each day summon Jones to a strict account for all doubtful, piecemeal, haphazard, slipshod, weak-kneed, tangled-up expressions used during the day, and shall admonish him to greater care in the future. But said admonition shall not extend beyond the next twenty-four hours. Nor shall silence ever be enjoined upon Jones. He shall be encouraged to a certain boldness and self-confidence in expression, and to persistent efforts at realizing the ideals of this club.

Art. 7. The duties of all other committees shall be the same as those stated in the preceding article for the Jones committee. The sessions of each committee shall be secret.

Art. 8. Each member of this club is forbidden to undertake the duties of more than one committee, unless invited to counsel and advise with another committee.

Bill of Rights.—Section 1. We declare that every man has a right to the best use of language of which he is capable, and believe that no man should block his own way to advancement in language power by the use of slang, provincialisms, localisms, dialect, or Bowery talk.

Sec. 2. We declare that every man has the right to make himself understood when he speaks. We denounce the doctrine that language was made to conceal thought.

Sec. 3. We affirm the right of "the other man" to the benefits of the Golden Rule in language, as in all other things; his right to such a statement from us that he can readily understand what we mean.

Sec. 4. We declare the right of instructors in languages other than English to receive translations that shall carry over all of the sense of the original into idiomatic English.

Sec. 5. We affirm the right of society to an intelligent, pure, and elevating conversation from all of its members.

THE thirteenth annual meeting of the New England Association of Colleges and Preparatory Schools will be held in the new high-school building, Springfield, Mass., Friday and Saturday, October 14 and 15, 1898. The following topics have already been selected for the meeting: "The Training of the Imagination in Education," "How to Bring Out the Ethical Value of History," "How Far is the Public High School a Just Charge on the Public Treasury?"

Inductive Studies in Browning, for Secondary Schools, Colleges, and Literary Clubs, is an attempt to present a small part of the poetry of Browning in a manner that will at once cause the student or reader to "appreciate or love it." The author, Hans C. Peterson, of the University of Nebraska, criticises the ordinary method of studying poetry—the historical, philological, or

critical method—and proposes to present only that material which is absolutely necessary to an understanding of a poem, and to present that material from the point of view of the ultimate aim of reading poetry: the point of view of *appreciation*. He has made the work practical, perhaps too confiningly. But there certainly is a demand for text-books treating literature from the point of view maintained in this little work, rather than from that of history, criticism, or philology. J. H. Miller, Lincoln, Neb., is the publisher.

THE American Book Company is at present making a considerable addition to its series of Eclectic English Classics. The books now cover a wide range, from Chaucer, Milton, and Dryden down to the present time, and represent the best models of style of each period and style of writing. The volumes, while inexpensive, are printed on good paper, are well bound, and contain, in addition to the text, adequate and appropriate notes and introductions. These little books provide admirably for the demands of the series of College Entrance Requirements in English. Carlyle's *Essay on Burns*, *Selections* from Byron, Gray, Burns, Pope, Dryden, and Wordsworth are the seven books issued this spring. Others are in preparation.

The Lincoln Literary Collection.— This volume, containing some 600 favorite selections in prose and poetry, for the schoolroom and family circle, has just appeared from the press of the American Book Company. J. P. McCaskey, the compiler, has used very excellent judgment in the choice of his material, so that almost every familiar and really choice bit of prose and verse in our literature is to be found in this book. The selections are, in part, arranged for special occasions, such as Arbor Day and patriotic days. None of the passages chosen has been isolated from its context, but is complete in itself. The book is of great value to classes in elocution.

THE University Publishing Company, 43-47 East Tenth street, New York, announce the following additions to their standard literature series, which now includes thirty numbers: *Pilgrim's Progress* (condensed), John Bunyan, with notes by Professor Edward Everett Hale, Jr., Ph.D., is the March number. *Black Beauty*, by Anna Sewell, is the April issue. *The Yemassee*, by William Gilmore Simms, will be published in May, and *Westward Ho!* by Charles Kingsley, will be ready in June. Other numbers in preparation are the following: *Silas Marner*, George Eliot; *Last Days of Pompeii*, Bulwer Lytton; *Dutchman's Fireside*, James K. Paulding; *Coquette*, from *Les Misérables*, Victor Hugo; *Tour Around the World in Eighty Days*, Jules Verne; *Three Musketeers*, Alexandre Dumas, and *Swiss Family Robinson*. A complete circular with contents is to be had on application.

Studies in Literature, and Composition, for High Schools, Normal Schools, and Academies, by W. H. Skinner; published by J. H. Miller, Lincoln, Neb. In this book Mr. Skinner attempts to teach pupils to appreciate the art in literature, and to develop their powers of studying literature by means of a series

of studies after the "laboratory plan." Selections from different authors are given and arranged into exercises for developing the student's power of inference and of sensitiveness to emotional words and phrases, and to train his esthetic, ethical, and scientific imagination. The method is decidedly "an outgrowth of the schoolroom," and has been tried and found successful in many high schools, and even in grades below the high school.

The Forms of Discourse, by William B. Cairns, A.M., Instructor in Rhetoric in the University of Wisconsin. Ginn & Co., publishers. The book is intended for students who have already completed elementary courses in rhetoric. It contains adequate and helpful discussions of style, narration, description, exposition, argumentation, and persuasion. Mr. Cairns maintains that the question which arises to trouble the minds of young writers is not so much "How shall I write?" as, "What shall I write?" In keeping with this point of view, he presents a careful study of style and invention at the same time. The selections used for examples at the end of each chapter are well chosen as illustrations of the principles that have been discussed. Some are models of style: others contain certain faults to be pointed out by the student. The whole work has been compiled to meet the practical needs of the class room.

MESSRS. D. C. HEATH & CO., publishers, Boston, announce for immediate issue, *English Etymology*, a select glossary serving as an introduction to the history of the English language, by Friedrich Kluge, professor in the University of Freiburg, and author of *Etymologisches Wörterbuch der deutschen Sprache*, and Frederick Lutz, professor in Albion College, Michigan. Professor Kluge's earlier work is ample guarantee for the accuracy of his forthcoming book, which will be welcomed by everyone interested in the development of the English language. The preface contains suggestions for its use in schools, and makes acknowledgment of the aid furnished by Professor W. Franz, of Tübingen.

NEW PUBLICATIONS

PEDAGOGY

- Our Grammar School Curriculum. By W. C. Doub, A.B. (Stanford), Teacher, Bakersfield, Cal. Pamphlet. 1898. Echo Publishing Company, Bakersfield, Cal.
- The Application of Psychology to the Science of Education. By Johann Friedrich Herbart. Translated and edited, with Notes and an Introduction to the Study of Herbart, by Beatrice C. Mulliner, B.A., London, Lecturer at the Ladies' College, Cheltenham; with a Preface by Dorothea Beale, Principal of the Ladies' College, Cheltenham. Size $5 \times 7\frac{3}{4}$ in.; pp. 231. Price \$1.50. Charles Scribner's Sons.
- Annual Report of the School Committee of the Town of Middleborough, Mass., for 1897. Pamphlet form; pp. 57. Middleborough Gazette Office, Middleborough, Mass.
- International Educational Series. Edited by William T. Harris, A.M., LL.D. Vol. XXXVII. Psychologic Foundations of Education. By W. T. Harris. Size $4\frac{3}{4} \times 7\frac{1}{4}$ in.; pp. 400. Price \$1.50. D. Appleton & Co.
- The Meaning of Education, and other Essays and Addresses. By Nicholas Murray Butler, Professor of Philosophy and Education in Columbia University. Size $5\frac{1}{4} \times 7\frac{3}{4}$ in.; pp. 230. Price \$1. The Macmillan Company.
- Triennial Catalogue of the Hartford Public High School. Semi-Centennial number. Size $5\frac{3}{4} \times 9$ in.; pp. 146; paper cover. Press of The Case, Lockwood & Brainard Company, Hartford, Conn.
- Revised Courses of Study and General Regulations. Denver High School, District No. 2, Denver, Col. 1897-8. Pamphlet. Denver Eye Print, 74 Broadway.
- Port-Royal Education. Saint-Cyran; Arnauld; Launcelot; Nicole; De Saci; Guyot; Coustel; Fontaine; Jacqueline Pascal, Extracts. With an Introduction by Felix Cadet, Inspector General of Public Instruction. Translated, with an Index, by Adnah D. Jones. Size $5 \times 7\frac{3}{4}$ in.; pp. 260. Price \$1.50. Charles Scribner's Sons.
- Sixty-first Annual Report of the Board of Education; together with the Sixty-first Annual Report of the Secretary of the Board, 1896-7. January 1898. Size $5\frac{3}{4} \times 9\frac{1}{4}$ in.; pp. 1140. Wright & Potter Printing Company, Boston.
- Heath's Pedagogical Library. The Contribution of the Oswego Normal School to Educational Progress in the United States. By Andrew Phillip Hollis. Size $5 \times 7\frac{3}{4}$ in.; pp. 130. D. C. Heath & Co.
- The Great Educators. Edited by Nicholas Murray Butler. Rousseau and Education According to Nature. By Thomas Davidson. Size $4\frac{3}{4} \times 7\frac{1}{4}$ in.; pp. 253. Price \$1. Charles Scribner's Sons.
- The School System of the State of New York. (As viewed by a Canadian.) By John Millar, B.A., Deputy Minister of Education. Size $6 \times 8\frac{1}{4}$ in.; pp. 204. Warwick Bros. & Rutter, Toronto.
- Report of Public Schools of Sioux City, Ia., 1896-1898.
- The International Education Series. Edited by W. T. Harris, LL.D. "The Study of the Child." A brief treatise on the psychology of the child, with suggestions for teachers, students, and parents. By A. R. Taylor, Ph.D., President of the State Normal School, Emporia, Kansas. Size 5×7 in.; pp. 215. Price \$1.25. D. Appleton & Co.

ANCIENT CLASSICAL LANGUAGES AND LITERATURES

- Stepping-Stones to Literature. By Sarah Louisa Arnold, Supervisor of Schools, Boston, Mass., and Charles B. Gilbert, Superintendent of Schools, Newark, N. J. A Reader for Seventh Grades. Size $5 \times 7\frac{3}{4}$ in.; pp. 302. Silver, Burdette & Co.

- Cornell Studies in Classical Philology. Edited by Benjamin Ide Wheeler, Charles Edwin Bennett, and George Prentice Bristol. No. VI. Studies in Latin Moods and Tenses. By Herbert Charles Elmer. Size 6 x 9 in.; pp. 231; board cover. Published for the University by The Macmillan Company.
- Latin Prose Composition. Based on Caesar, Nepos, and Cicero. By Charles Crocker Dodge, B.H., Classical and High School, Salem, Mass., and Hiram Austin Tuttle, Jr., Polytechnic Institute, Brooklyn, N. Y. Flexible cloth; 12mo; pp. 145. Price, 75 cents. American Book Company, New York, Cincinnati, and Chicago.
- Greek Prose Composition. By Henry C. Pearson, A.B. Flexible cloth; 12mo; pp. 187. Price 90 cents. American Book Company, New York, Cincinnati, and Chicago.
- Allen & Greenough's Shorter Latin Grammar, for Schools and Academies. Condensed and revised by James Bradstreet Greenough, assisted by Albert A. Howard. Size 4¾ x 7½ in.; pp. 371. Price \$1.05. Ginn & Co.
- Plato's Apology of Socrates, Crito, and a part of the Phædo, with Introduction Commentary, and Critical Appendix. By Rev. C. L. Kitchel, M.A., Instructor in Greek in Yale University. Flexible cloth; 12mo; pp. 188. Price \$1.25. American Book Company, New York, Cincinnati, and Chicago.
- Story of Cæsar. By M. Clarke, author of Story of Troy, Story of Æneas. Cloth; 12mo; pp. 173. Price 45 cents. American Book Company, New York, Cincinnati, and Chicago.
- Odysseus, the Hero of Ithaca. Adapted from the Third Book of the Primary Schools of Athens, Greece. By Mary E. Burt, author of Literary Landmarks, etc., and Zenaide A. Ragozin, author of The Story of Chaldea, etc. Size 5 x 7½ in.; pp. 223. Price 60 cents. Charles Scribner's Sons.
- Cæsar's Gallic War (Allen & Greenough's Edition) reedited by James B. Greenough, Benjamin L. D'Ooge, and M. Grant Daniell. Size 4¾ x 7½ in.; pp. 162. Price \$1.40. Ginn & Co.
- Cornell Studies in Classical Philology. Edited by Benjamin Ide Wheeler, Charles Edwin Bennett, and George Prentice Bristol. No. VIII. The Five Post-Kleistenean Tribes. By Fred Orlando Bates, Ph.D. Size, 6 x 9 in.; pp. 68; card board. The Macmillan Company.
- School Classics. Edited under the supervision of John Tetlow. The First Book of Cæsar's Gallic War. Edited for the use of Schools with Notes and Vocabulary by Arthur W. Roberts, Ph.D., Senior Classical Master of the William Penn Charter School, Philadelphia. Size 4¼ x 6½ in.; pp. 204. Price 50 cents. Ginn & Co.
- Harvard Studies in Classical Philology. Edited by a Committee of the Classical Instructors of Harvard University. Vol. VIII. 1897. Size 5½ x 9 in.; pp. 190. Price \$1.50. Ginn & Co.
- College Series of Latin Authors. The Captives and Trinummus of Plautus. With Introduction and Notes by E. P. Morris, Professor of Latin in Yale College. Size 4¾ x 7½ in.; pp. 184. Price \$1.35. Ginn & Co.
- Xenophon's Cyropædia. Abridged for schools and edited by Clarence W. Gleason, A.M., of the Roxbury Latin School. Flexible cloth; 12mo; pp. 325. Price \$1.25. American Book Company, New York, Cincinnati, and Chicago.
- Cornell Studies in Classical Philology. Edited by Benjamin Ide Wheeler, Charles Edwin Bennett, and George Prentice Bristol. No. VII. The Athenian Secretaries by William Scott Ferguson, A.M. Size 6 x 9 in.; pp. 80. Published for the University by The Macmillan Company.

ENGLISH LANGUAGE AND LITERATURE

- Stories from the Classic Literature of Many Nations. Edited by Bertha Palmer. Size 5 x 7½ in.; pp. 297. Price \$1.25. The Macmillan Company.
- Story of Æneas. By M. Clark, author of Story of Troy, etc. Cloth; 12mo; pp. 203; with numerous illustrations. Price 45 cents. American Book Company, New York, Cincinnati, and Chicago.

- Palamon and Arcite. By John Dryden. Pp. 111. Price 20 cents. American Book Company.
- Selections from the Poems of Robert Burns. Edited by W. H. Venable, LL.D. Pp. 96. Price 20 cents. American Book Company.
- Selections from the Poems of Lord Byron. Same editor. Pp. 170. Price 25 cents. American Book Company.
- Selections from the Poems of William Wordsworth. Same editor. Pp. 140. Price 20 cents. American Book Company.
- Selections from the Poems of Thomas Gray. Edited by A. M. Van Dyke, M.A. Pp. 80. Price 20 cents. American Book Company.
- The Rape of the Lock and an Essay on Man. By Alexander Pope. Edited by A. M. Van Dyke. Pp. 110. Price 20 cents. American Book Company.
- Riverside Literature Series. No. 123, March 2, 1898. Democracy and Other Papers. By James Russell Lowell. Price 15 cents. Houghton, Mifflin & Co.
- Standard Literature Series. Poems of Knightly Adventure. Selected and edited with an Introduction and Notes by Edward Everett Hale, Jr., Ph.D., Professor of Rhetoric and Logic, Union College. Size 5 x 7¼ in.; pp. 149; cloth cover, University Publishing Company.
- Standard Literature Series. Double No. 24. Ivanhoe. By Sir Walter Scott. Abridged for School Reading, with an Introduction and Notes. Size 5 x 7¼ in.; pp. 208; paper cover. Price 20 cents. University Publishing Company.
- No. 25. Robinson Crusoe. By Daniel De Foe. Edited for Young Readers by Edward R. Shaw. Pp. 112. Price 12½ cents.
- Double No. 27. The Water Witch. By J. Fennimore Cooper. Condensed for use in Schools, with an Introduction and Notes. Pp. 206.
- No. 28. Tales of a Grandfather. By Sir Walter Scott. Ten selections for School Reading. Pp. 110.
- Double No. 29. The Last of the Mohicans. By J. Fennimore Cooper. Condensed for use in Schools, with an Introduction and Explanatory Notes. Pp. 201. Yearly subscriptions \$1.75.
- No. 30. The Pilgrim's Progress. By John Bunyan. Abridged for Young Readers by Edward Everett Hale, Jr. Pp. 93.
- A Public School Reciter. By Bertha M. Skeat, Ph.D. (Zurich), late Lecturer at Newnham College and the Cambridge Teachers' College, etc. Size 4¾ x 7½ in.; pp. 175. Price 90 cents. Longmans, Green & Co.
- Maynard's English Classics. No. 201-202. Palamon and Arcite. Dryden. With Explanatory Notes. Size 4¼ x 6½ in.; pp. 132. Price 24 cents. Maynard, Merrill & Co.
- Tennyson's Debt to Environment. A Study of Tennyson's England as an Introduction to his Poems. By William G. Ward, Professor of English Literature in Syracuse University and in the Emerson College of Oratory, Boston. Size 4¼ x 6¾ in.; pp. 100. Roberts Brothers, Boston.
- The Princess. By Alfred Lord Tennyson. Edited with Introduction and Notes for the use of Academies and High Schools, by H. T. Nightingale, Instructor in English and History, South Division High School, Chicago. Size 5 x 7 in.; pp. 90; stiff covers. Price 15 cents. Ainsworth & Co.
- Selections from the Works of Robert Browning. Edited and arranged for use in Schools and Academies by Charles W. French, Principal of the Hyde Park High School, Chicago. Pp. 96.
- Selections from the Essays, or Counsels, Civil and Moral, of Francis Bacon. Edited with Introduction and Notes for the use of Academies and High Schools by Henry Morley, LL.D., Professor of English Literature at University College, London. Pp. 30.
- Baldwin's School Readers, or School Reading by Grades. By James Baldwin, Ph.D., editor of Harper's Readers; author of Old Greek Stories, Old Stories of the East. Eight volumes. American Book Company.

- Pope's Translation of Homer's Iliad. Books I, VI, XXII, XXIV. Edited with Introduction and Notes by William Tappan. Size $4\frac{3}{4} \times 7\frac{1}{2}$ in.; pp. 114. Price 40 cents. Ginn & Co.
- The Academy Series of English Classics. Selections from the Poetry of Robert Burns. With Notes, Introduction, and Glossary. Edited by Lois G. Hufford, Teacher of English Literature in the High School at Indianapolis, Ind. Size $4\frac{3}{4} \times 7$ in.; pp. 134. Introductory price 35 cents. Allyn & Bacon.
- Heath's English Classics. De Quincey's Confessions of an English Opium-Eater, with Introduction and Notes by George Armstrong Wauchope, M.A., Ph.D., Professor of English in the University of Iowa. Size $4\frac{1}{4} \times 6$ in.; pp. 243. Price 50 cents. D. C. Heath & Co.
- Elements of Literary Criticism. By Charles F. Johnson, Professor of English Literature, Trinity College, Hartford; author of English Words. Size $4\frac{1}{2} \times 7\frac{1}{4}$ in.; pp. 288. Harper & Brothers.
- Athenaeum Press Series. Selections from Walter Savage Landor. Edited with Introduction and Notes by W. B. Shubrick Clymer. Size $5\frac{1}{2} \times 7\frac{1}{2}$ in.; pp. 261. Price \$1.10. Ginn & Co.
- The New Century Speaker. By Henry Allyn Frink. Size $5 \times 7\frac{1}{2}$; pp. 333. Ginn & Co. Price \$1.10.
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